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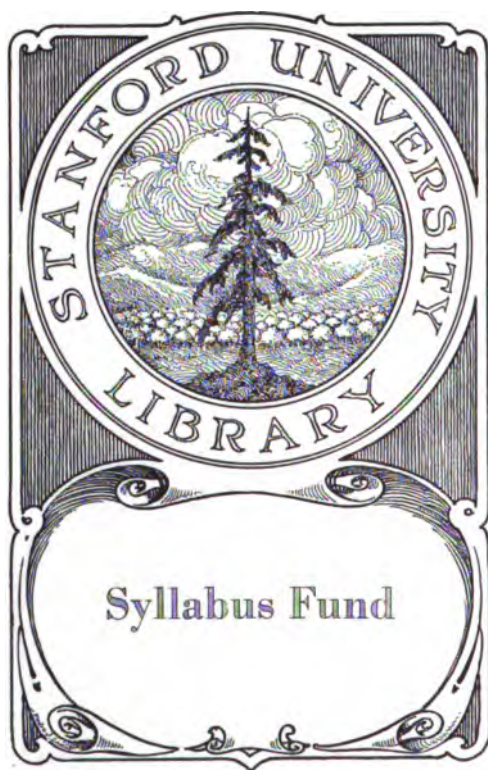
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STUDIES IN MUSICAL EDUCATION HISTORY AND AESTHETICS

FIFTH SERIES

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AT ITS

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VASSAL MCCONATHY

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Part 1—Papers

ADDRESS OF WELCOME

PRESIDENT WILLIAM E. HUNTINGTON, LL.D.

Boston University

It is my part to offer to your Association gathered here for your annual discussions a cordial welcome. We gladly open to you such facilities as we have in this building for the sessions now beginning — only wishing that our hospitalities were even more ample than they are.

Professor John P. Marshall is our representative on the Committee of Arrangements, and I can assure you that his gracious and friendly presence in your counsels, and his untiring services for the entertainment of this Association, will make you feel how genuine is the welcome that Boston University gives you.

It is a good sign that your annual meetings are held each year within the precincts of some university. Many of you, I believe, are members of college or university faculties. A broadening and elevating influence upon the *fine art* of music can best be promoted as there is this association of musical instruction with that group of disciplines in higher education known as the Liberal Arts. Music is too intimately related to the finer things in civilized life to be neglected in any scheme of higher study that colleges offer as a program for young men and women.

The time was, and not long ago, when rollicking college songs, on the one hand, and the chapel hymns, on the other, were about all there was in the way of music in college life. Only in recent years has there been any general movement toward a thorough scientific study in college of the subject of harmony, in its history and principles. No one has yet answered the question — what constitutes an ideal college course? The old-time college had a fixed course of study, from the beginning to the end consisting of prescribed subjects. Then the reaction came, and there

was a kind of epidemic of "free electives," and some institutions allowed their students to wander about, picking their own way through a four years' course. This was found an unproductive scheme, and at present there is again a wholesome reaction. Most respectable colleges now require every student who expects the A.B. degree to do some continuous work in prescribed lines of serious study. Music naturally falls into the category of that set of college studies classed as "electives." This is probably a wise method of offering the subject. The study of music is not the business of every student; neither is poetry, nor higher mathematics, nor metaphysics. If one has neither the taste to enjoy nor the faculties to give expression to music, by voice or by instrument, he had better not waste time in its study. His outfit of powers will lead him in other directions for the more refining elements of his culture.

But there will be in any college a sufficient number of students who are susceptible to the influences of music, or who have some special gift in the art, or who will enjoy a scientific knowledge of at least some of its fundamentals, to justify the introduction of music courses, as regular work leading to the first degree in Arts. It is not expected that the ordinary college will furnish all the training that a young person should have who, in after life, is to follow music as a vocation. There must be the conservatory, or private instruction by masters, for those who desire to become masters in the rendering of music, or teachers equipped for the successful training of others. Such students are professional in their aims, and, like candidates for other professions, need the specific training not properly provided by a College of Liberal Arts.

There are two qualifications for the head of a college Department of Music that are quite sure to make this discipline take its proper and equal place with other courses in higher learning:—

- (1) He should be a man whose knowledge of his subject is fundamental, broad and accurate. He should be a peer in music among those who represent the best conception of the art—who know its history and development, are competent critics, and who,

by their standing in musical circles, are capable of letting the student body now and then hear productions by distinguished singers or players, or both. He is the one who should help to give young people high standards, train their tastes by fine examples, stir the enthusiasm of a few, at least, for the really great things in the realm of musical expression.

(2) He should understand how to correlate his department — with the entire round of college work. As hinted a moment ago, the college cannot be a complete training-ground for those who wish to pass up into a more ample study of the application of the principles of music to composition or performance. A college, according to the best standard of our time, is not for specialists in any line of mental training. Therefore, each discipline must take its place as a modest component of the whole round of possible subjects that enter into the liberal education of the average student.

I may remind you but briefly of the richness of the musical developments in Boston since the early days of the colonial period. We are to realize that out of this old Puritan city have issued some of the best products of musical art, although Puritanism is generally thought of by us as songless, severe, and wanting in the finer play of emotional powers out of which music unfolds its sweetness and charm.

The first organ used in America was placed in King's Chapel in 1711. The first public concert was given here in 1731. But it was left for Lowell Mason (born in 1792) to be the great originator of wide musical interests for Boston. It was by his enthusiasm and musical power, and by his public spirit, that music became a part of the training in the public schools; and in 1837 he was made Superintendent of Music in this city. In his time the Boston Academy of Music was established — an important organization for the promotion of the best ideals of the art.

The Handel and Haydn Society began its career in 1815. Its first rendering of Haydn's oratorio of *The Creation* was by a chorus of 100 voices, only ten of which were women's — the

orchestra consisting of but twelve instruments. Now there are about 400 voices in this celebrated chorus — the men singers and the women singers being of nearly equal number. The orchestra has at least fifty instruments. At this first oratorio there was an audience of 945, and the receipts were \$533; now both audience and receipts are perhaps three to five times as great. Lowell Mason became conductor of the Handel and Haydn chorus in 1827, and made the proper arrangement and balancing of voices. Carl Zerrahn, who closed his remarkable career a few months since, was for forty years conductor of this renowned society, and accomplished great results in bringing out into majestic expression the oratorios of those master composers whose names the society bears, and other musical classics. The present conductor, Mr. Mollenhauer, needs no better encomium than to be called Zerrahn's worthy successor.

The New England Conservatory of Music was founded by Dr. Eben Tourjeé in 1867 — a man of remarkable organizing ability, of broad ideas concerning the functions of a school of music, and whose Christian character and generous public spirit gave the whole community confidence that this institution was for the public good, and that naught but most wholesome influences would issue from its training. The noble structure that is now its home, built in 1902, indicates the strength it has attained in our city, and not only for New England, but for the country at large.

The Boston Symphony Orchestra has become a great musical power, and owes its success and its fame very largely to the beneficence of one noble man — Major Henry L. Higginson. Since 1881 he has been unsparing in his generous patronage of this *corps* of expert musicians who give each year the greatest instrumental performances to be heard anywhere in our western world. This munificent patron of the fine art of music has expended at some periods many thousands of dollars a year to sustain the orchestra and keep it at the highest level of artistic excellence. Some of the best conductors of Germany have been put in charge of the orchestra. Georg Henschel, Wilhelm Gericke, Arthur Nikisch,

Emil Paur, Karl Muck, and at present Max Fiedler, make a list of names of eminent men who have in succession led this group of skilled musicians. Since 1899 a great auditorium, Symphony Hall, has stood as the special home of the orchestra, and also as the center of large musical interests for the citizens of Boston. It is a sign of Major Higginson's regard for *the people*, who cannot afford to pay luxurious prices for a musical feast, that 465 seats in Symphony Hall are offered every week, at 25 cents each, for the Public Rehearsals on Friday afternoons.

The new Opera House was built only recently, and by the generous subsidies of some wealthy men, has started upon its career in setting forth the great operas, which demand for their production the best talent of the world. The Cecilia Society, the Apollo Club, the Choral Art Society, the People's Choral Union of 400 voices, and the Kneisel Quartette, are organizations that are doing fine service in keeping up the best standards in music.

The names of eminent original leaders in the musical life of Boston are no doubt familiar to you — John K. Paine, J. C. D. Parker, Arthur Foote, Arthur Whiting, Edward MacDowell, Mrs. H. H. A. Beach, and Miss Margaret Lang, have been some of the more prominent composers. It is a goodly company that our history may assemble as it recounts the work done here for that beautiful and beneficent Art which is sent from celestial places to our needy world — to help to allay "treasons, stratagems and spoils," to hush the "strife of tongues" and the clamor of warring discontent, and to bring in the harmony, civic and social, which all true music tends to establish among our fellow-men.

As I look into your faces in giving this welcoming message, and as we think of the great company of those who have loved and served nobly this art, the lines of Wordsworth, written in an apostrophe to the lovely things in nature, come to mind:

Oh, that I had a music and a voice
Harmonious as your own, that I might tell
What ye have done for me.

THE ETHICAL NOTE IN MODERN MUSIC-LITERATURE

PRESIDENT'S ADDRESS

ROSSETTER G. COLE

Chicago, Ill.

A certain sweet and indefinable mystery has always enshrouded some phases of music, and to a large extent attended its development as an art and a literature. Browning, in "Abt Vogler," beautifully hints at this quality in these lines: —

And I know not if, save in this, such gift be allowed to man,
That out of three sounds he frame, not a fourth sound, but a star.
Consider it well: each tone of our scale in itself is nought;
It is everywhere in the world — loud, soft, and all is said:
Give it to me to use! I mix it with two in my thought,
And, there! Ye have heard and seen: consider and bow the head!

The intangible and ephemeral character of music has raised an effective barrier to the searching analysis of the philosopher or the aesthetician who seeks to give exact classification to data furnished by actual experience, or to find easily definable causes for its admitted effects. Yet, through all the various schools of philosophy and aesthetics, there runs an almost unbroken record of man's testimony that music, as a mode of human self-expression, has been most intimately associated and inextricably interwoven with his higher, nobler aspirations and his subtler and finer sentiments and emotions. So deep-rooted and venerable with age is this conviction that poets and philosophers have not hesitated to designate music, "the child of prayer, the companion of religion" (Chateaubriand), "the shower-bath of the soul, washing away all that is impure" (Schopenhauer), "a kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us for moments gaze into it" (Carlyle). Such expressions of vivid poetic imagery are indeed flashes from the realm of

the imagination and fantasy, yet they are the articulate voice of what humanity has for ages felt in a more or less vague way to be the profoundly stirring, but always beneficent, effect of music on the human heart and mind.

It is startling to think what prodigious progress music has made as an expressional art since its departure from the paths of ecclesiasticism three centuries ago. We fail to put music as a literature in the right perspective if we do not keep in mind the fact that, while the literature of poetry and the drama extends over a period of twenty-five centuries of mature effort and wonderful fruitage, the literature of music practically begins with Bach and therefore covers a period of only two centuries (exactly two centuries, indeed, since Bach's study-period was finished in 1708). As far as the general concert public is concerned, this period must be still further contracted, for, aside from Bach, Handel and Mozart, very little eighteenth century music, relatively speaking, comes to actual study or performance. Hence it can truly be said that we derive our musical nourishment almost exclusively from the fruitage of a single century's artistic endeavor.

The rapidity of our progress becomes more apparent if we compare in thought a Scarlatti or Handel opera with one by Wagner or Richard Strauss. And in the field of instrumental music it is indeed a far cry from Haydn to Strauss as regards both symphonic form and orchestral resources. A tremendously accelerated pace of progress in the expansion of expressional means is to be noted during the past sixty years (beginning, say, with Wagner's second period) as compared with the preceding two hundred and fifty years. This cannot be attributed to the mere impetus of accumulated previous experience, but rather to the inherent dynamics of the new viewpoint that had found firm lodgment in early nineteenth century music.

During the so-called classical period absolute music received astonishingly little warmth or coloring from the life-experience of the creative artist. The classical ideal directed attention away from the facts and experiences of daily life and made music more the expression of the impersonally beautiful, permeated with a

Hellenic spirit of poise and restraint, and voicing most effectively only thoughts of dignity, elevation, exaltation, joy, tenderness and devotion, or else genial humor and jollity. The composer's struggles against external conditions, his passionate joys and sorrows, his triumphs and disappointments, made, with rare exceptions, no discernible impress upon the music that surged through his mind seeking expression. From the classical standpoint these had no part in his artistic life nor place in his musical vocabulary. Music, reflecting contemporaneous social conditions, was held in *duress* by mere decorum, convention, "good usage," and the externalities and formalities imposed by tradition. Even in the opera, where a divergence from this viewpoint might have been expected, the music is, to our ears at least, a more or less impersonal, characterless and unimpassioned accompaniment to the dramatic action. There are, of course, occasional exceptions, such as in Mozart's "Don Giovanni," where the music seriously attempts dramatic characterization, and is even now wonderfully effective.

But romanticism brought a wonder-working change. Under the impact of the new romantic ideal, music reached down into the human heart and became at once the voice of its inner life of joys and sorrows, and the prophetic cry of its yearnings, its hopes, and its aspirations for a liberated and a liberating consciousness. Freed from its subjection to musical creed and dogma, a whole world of new ideas was unlocked to the composer for exploration and exploitation, a world whose very existence was undreamed of by the strict classicist as furnishing material or inspiration for musical expression.

Beethoven, the prophet and pioneer preacher of the new evangel, the great romanticists of the first half of the nineteenth century, and above all Wagner and Richard Strauss have each not only wonderfully enriched the purely musical means of expression, but have immeasurably extended the range of ideas deemed appropriate for such expression, pushing outward in every direction the boundaries of music as an expressional art and moving farther and farther away from the restricted limits accepted by the

older masters. The present viewpoint of Strauss, assuming him to be the type of the most advanced school of composition, seems to be that whatever enters into, or affects, any aspect of human life for weal or woe, from the cradle to the grave — and beyond in either direction — is legitimate material for attempted musical expression.

This exceedingly broad definition of the powers of music as a medium of expression naturally leads him to include within its scope not only ideas that are beautiful and exalted and elevating, but also those that are disagreeable and ugly and even vicious. The poet-musician, Sidney Lanier, happily expresses the power of music to give voice to one of life's strongest and sweetest forces, when he says: "Music is love in search of a word." But in view of present-day tendencies we might well change this beautiful simile and say, — Music is human life in search of a word.

This effort to express through music the entire gamut of human thoughts, emotions and passions, has led music to a point where a new period of orientation is desirable. Some questions of procedure and purpose intrude themselves which have not heretofore pressed so urgently for consideration. So long as the classical and early romantic ideals prevailed, there was little need of asking whether the effect of this or that piece of absolute music on the listener was beneficial and uplifting. Of course it was. No matter what were the weaknesses or moral lapses in the composer's personal life, he put into his music only his best thoughts, for to him absolute music had no voice for aught save the beautiful. Mozart, Beethoven and Schubert found within these limits abundant material for eloquent expression.

But the strong, clear voice of absolute music that rose so majestically from Vienna one hundred years ago has been gradually overpowered by the more insistent and more alluring call of the Bayreuth master. Wagner is still the central figure of the modern music-world. His influence has radiated from the opera-house in every direction. The song, oratorio, and every department of purely instrumental music have been profoundly changed by the overwhelming eloquence with which he endowed music

as a means of intensive, dramatic utterance. His genius contributed such a bewildering abundance of new and fascinating harmonic, melodic, and orchestral ideas that music virtually became a new language. The efforts of his predecessors and contemporaries to make music express definite ideas and illustrate or illuminate definite scenes or sequences of ideas, found in him complete fulfillment. Schumann's poetic titles, which serve as mere guide-posts to the inner meaning of his tonal pictures, find their developed and perfected counterparts in the "leading motives" of Wagner's music-dramas, in which the intimate and essential relation between music, poetry and action made it possible for concise and characteristic musical phrases to be associated with and to actually represent, not only mental and physical characteristics of persons, but also material objects and even abstract and metaphysical ideas and qualities. The law of association operated immediately to give tremendous dramatic force and significance to such a system of musical speech, wedded as it was to poetry and visible action.

With the effectiveness of this mode of artistic speech in mind, it was natural enough that Liszt should have invented the symphonic poem, the product of the joint influences of the old classical symphony and the music-drama. The conflict between these two confluent forces within this new instrumental form was of short duration, and the dramatic tendency held the field. Indeed, the dramatic impulse has seized upon the whole world of instrumental music and has colored its purposes, changed its scope, and infinitely enriched and expanded its vocabulary.

The spirit of the opera dominates the musical world to-day. Music is no longer mere music. The definite lines of demarcation which formerly separated its manifestations more or less distinctly from those of its sister arts are becoming appreciably fainter. Music is not only rubbing elbows with, but is really stepping on the toes of, all the other arts within reach. The composer has become musician, poet, dramatist, painter, and litterateur combined. In the end this partial erasure of the definite boundary-lines separating the more closely allied arts cannot fail to be

a great profit-bearing asset to music itself, and it has already contributed greatly to the expansion of all expressional means. But the most impressive tendency of present-day music is that the "programmatic idea," which is its chief characteristic, is forcing the art into the role of an amiable and entertaining, though often powerful and convincing, story-teller.

All the world loves a good story-teller, but if music, through the aid of a given "program" and the law of association, is to become more of a narrative art than it has been in the past, we shall apparently be under the necessity of occasionally reminding our modern composers, who elect to play the role of musical raconteurs, that there are some stories not worth the telling and others not fit the telling.

It is not necessary that a creative artist should become hortatory in order that the moral quality of his work be apparent or reasonably obvious. Indeed, so long as his music does not attempt to be definitely programmatic, that is, so long as it remains absolute music, the question whether this or that composition possesses an ethical and moral quality, or the reverse, is a needless and fruitless one. The effect of such music on the listener has been universally held to be salutary, refreshing, and uplifting. The reason for this can doubtless be traced directly to the fact that absolute music has no terms in its vocabulary for the expression of the baser emotions or experiences of human life, or of evil passions or sin in any form. If listening to absolute music has ever incited to evil thoughts, or passions, or crime, such an occurrence has never been recorded except in one or two works of fiction. The known experiences of humanity may well make us believe that such fugitive records are figments of the imagination and do not spring from the realities of life-experience. This absence of the means for expressing evil passions and conditions in terms of purely musical speech finds ample explanation in the well-known fact that, of all the arts, music, as a mode or form of expression, is the farthest removed from materiality; hence the thoughts and ideas that cling most closely to materiality and

the mere facts of physical existence are alien to the speech of absolute music.

On the other hand, music that reveals poverty and incoherency of ideas, or that is ignoble because of poor formal and grammatical structure or inappropriateness of expression, seldom comes to a hearing except on the lowest planes of musical activity. Its effect, as well as its existence, therefore, is largely ephemeral. Such music soon sinks into oblivion by the mere weight of its own inadequacy.

But if there is little need of questioning the moral and ethical effect of music so long as it deals with purely musical ideas, the situation is somewhat changed the moment that extra-musical ideas are projected into, or associated with, the music to which we listen. When music, through either a descriptive title or an indicated series of definite ideas, becomes frankly programmatic, we not only have the right to ask, but we *ought* to ask, What is the quality and nature of the specific thought that the composer desires his auditors to dwell upon while listening and around which he throws all the illuminating power and charm and eloquence of his music? Is this thought *per se* healthy and uplifting in its effect on the listener, or is it unhealthy and depressing? Is the thought or scene or mental picture that serves as a text for musical elucidation one that tends toward refinement of feeling and a quickening of the sense for higher and purer values in soul-experience, or is its dominant appeal in the opposite direction? Recent program music affords a few examples — certainly enough to make us pause and give heed to a well-defined tendency — whose effect is unmistakably in the direction of unwholesomeness, morbidity, and mental depression.

This tendency found its first important expression in some of the weird creations of Berlioz, notably in his "Fantastic Symphony," which was written to portray what he calls his "infernal passion" for the Irish actress, Henrietta Smithson. In a detailed prefatory statement he explains that the music is intended to illustrate and express the experiences of "a young musician of

morbid sensibility and ardent imagination" who "poisons himself with opium in a fit of armorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions," which are translated "in his sick brain into musical thoughts and images. . . . He dreams that he has killed his beloved, that he is condemned to death, and led to execution." There follows the "March to the Scaffold," and later the "Walpurgis Night's Dream" in which "he sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies." There are howlings of joy at the arrival of his beloved, who comes to take part in the diabolic orgy.

This is part of the fantastic and harrowing program, for the portrayal of which Berlioz calls music to his aid with all its powers of illustration and reinforcement. While the "Ball Scene" and the "Pastoral Scene" offer a welcome contrast, the whole programmatic scheme, which is otherwise essentially hideous, invites irresistibly to persistent manifestations of sheer ugliness. If the listener follows the dramatic program during the performance and is whole-heartedly receptive to the tumultuous in-pourings of the music, the effect is inevitably depressing and unhealthy. But while Berlioz possessed undoubted genius for orchestral color and combination and always wrote with volcanic vehemence and energy, he was not equally gifted with fertility of musical invention and resourcefulness of expression. For this reason, though his music always glitters and dazzles, it frequently limps as a real aid in expressing his dramatic program. Thus many of his morbid and unlovely thoughts are robbed of much of their sting.

Berlioz, however, was a mere pioneer and pathfinder, compared with our present-day orchestral colorists and virtuosi. His music occupies a place midway between the descriptive pieces of Dussek and Kotzwara which do not describe and which are therefore ineffective and innocuous, and the intensely realistic music of our ultra-modernists. The astonishing virtuosity that has recently

been developed and the marvelous control over technical and musical means of expression have placed in the hands of Strauss and Elgar and Debussy an instrument whose newly-found voice is far more compelling and convincing, far more potent to seize the attention and hold it to the portrayal of a given program than the one employed by the early romanticists and writers of program music. When we listen to Strauss' music, the mere sensuous charm of its vivid coloring and the alluring eloquence of its voice often render it extremely difficult to estimate accurately the underlying and indwelling dramatic idea.

For these reasons, also, it is at present more difficult than formerly to separate enjoyment or appreciation of music in itself from the influence for good or bad of the dramatic idea back of it. Indeed, the whole method and purpose of program music tend to make such a procedure undesirable, even if it were possible; hence there is needed a closer scrutiny of the purpose and tendency of the "program" itself.

However, this possibility of separating between music and program is rendered more remote by the detailed explication which the composer feels free to give to every phase of his indicated program. In doing this he is frequently tempted to call upon the music merely to do certain clever tricks at the bidding of some incident of his program. Even though its appropriateness to the concert-room may be questioned, this may be innocent enough, as in the case of the bleating of sheep in Strauss' "Don Quixote." But there are other numerous instances in Strauss' music, for example, where the minutiae of his illustration degenerate into sheer brutality. He does not hesitate to expose to view with his merciless scalpel pathological symptoms and gruesome details of death and passion. It does not suffice that at the end of the "Fantastic Variations," the death of the doughty knight, Don Quixote, is depicted; the audience must know how the death certificate reads. "He is seized with chills (reiterated notes in muted strings); death is at hand." (Arthur Hahn's Analysis). At the close of probably the most satisfying and enjoyable of all his orchestral works, "Till Eulenspiegel's Merry

Pranks," the graceless knave swings on the gibbet. In this "brilliant grotesque" it may not be so inappropriate, even if it be a bit of gruesome realism, to suggest the twitching of his limbs after he is hung, but it is certainly pressing so-called realism to the limit to tempt the imaginative listener, in this same hangman's scene, to associate the distressful and pinched shriek of the clarinet in extremest high register with the death-cry of the hapless rogue in his last struggle. Indeed, it is a significant commentary on the accentuated morbid tendency of much of Strauss' music up to the present to note that into all of his tone-poems except "Macbeth" he thrusts the figure of Death or the idea of the grave, not merely as a suggested presence, but with persistent details of attempted realism, as, in addition to the above-cited instances, the repeated struggles of the dying man in "Death and Transfiguration." In true theatrical style he feels called upon to kill all of his heroes.

Doubtless he will weary of his pursuit of the sensational and exotic, and, like the Knight of the Rueful Countenance, to whose adventures he has himself given such vivid characterization, he will again (or, should I say, yet?) become "a right wise man." And this is a "consummation most devoutly to be wished," for, notwithstanding the indisputable fact that he is one of the most remarkable, though most eccentric, geniuses of the past century, it must be confessed that he has altogether too sparingly used his wonderful powers toward the permanent enrichment of the literature of music that is really noble in content as well as in formal expression.

But Strauss is not alone among present-day composers in choosing for musical illustration subjects of not altogether wholesome or healthy content. Among others must be mentioned one of our own most distinguished composers, Charles Loeffler, who has contributed two important examples of the tendency we are discussing. In "The Death of Tintagiles" the music does not attempt to be a detailed paraphrase of Maeterlinck's gloomy play, but it is a sufficiently vivid portrayal of the wild terror of the doomed children to hold the listener from first to last in an

atmosphere of impending disaster and mysterious horror as of a nightmare. The only respite is at the very close, where the terrifying gloom with which Maeterlinck's play ends is perceptibly brightened, and the music dies away with a tone of almost poignant tenderness, which, beautiful as it is, hardly compensates for the harrowing qualities that precede. In "The Devil's Villanelle," by the same composer, the grotesqueness and weirdness of the poem by Rollinat, which serves as a subject for this Symphonic Fantasia, blunt the point of the rather daring and unlovely lines. The listener is astonished and perplexed by them rather than deeply impressed. It is to be observed that neither of these tone-poems can compare in musical effectiveness with Loeffler's others, "La Bonne Chanson" and "A Pagan Poem," both of which present very different and far more pleasing thought-qualities.

In regard to all the compositions of the special class we are here considering one cannot help asking, What high purpose of Art do they serve? Granting in most of those here mentioned the presence of passages of compelling beauty, can we aver that as individual units they contribute anything really worth while to the forces that upbuild and beautify and brighten life? The really *vital* question does not concern itself with the appropriateness of the music to a given program or with the capacity of the music to reinforce, to illustrate, or to amplify any or all of the given details. Ability to do this on the part of the composer is taken for granted in these days of virtuosity. If the subject is one of inherent ugliness or horror, we must expect the music to be of the same hue. It is to be observed, however, that in all such cases, the feeling of horror or repulsion, where such feeling is aroused, springs from the dramatic or poetic idea, not from the music itself, no matter how appropriate the latter may be to the former. Hence the really important thing is the nature of the thought set forth for contemplation and illustration. If it be intrinsically noble and worthy, music glorifies it and gives it amplified and more potent utterance. If it be ignoble and unwholesome, the music acts as a cloak partially to hide the unlovely

thought, but by no means nullifies the effect of its presence. And this is the danger-point in all such music. The alert mind will readily detect the presence of a worthless, ugly, or vicious thought, and will close its doors against it. But the mind will unwittingly admit and possibly take pleasure in many thoughts to which it would otherwise bar its doors, when they present themselves in the ingratiating company of appropriate music.

The truth of this statement becomes deeply accentuated if we transfer its application to the opera, where the actual visual unfolding of the dramatic situations on the stage takes the place of a given program in the class of music we have thus far been discussing. And if composers of absolute music occasionally yield to the temptation of presenting undelectable mental food to their auditors, what shall we say of the adulterated and unpalatable preparations which the librettos of some of our recognized great operas set forth for consumption? The stage has always been the legitimate home of Melpomene, and many of the great tragedies in the literature of the drama contain moral and ethical lessons of greatest import to the human race. But what moral value or purpose has such an opera as "Rigoletto," or "La Tosca," or "Salome"? And these are only extreme examples.

A few years ago I was asked by a friend to select, from the published repertory of a great Opera Company for a month's season, some operas that I could recommend as thoroughly clean and wholesome to her young daughter, with whom she desired to study the texts and the scores before hearing them performed. On close examination I was quite astounded at the great dearth of operas of the desired character. A more extended and detailed search through the whole list of operas that are still performed more or less frequently revealed the same condition. It should be said, however, that German Romantic Opera has, on the whole, been remarkably free from objectionable qualities of text and plot. A list of clean, wholesome operas would have to be recruited quite largely from this source and from a few French and Italian operas based on the works of English and German dramatists.

It is fortunate that the vast majority of opera-goers are unable to understand the details of the stage dialogue, even if they understand the language in which it is uttered, because of the cool disdain of operatic singers for such trifles as enunciation or articulation. If understood in all its details, the plot of "*Rigoletto*," for example, is utterly revolting. Substract the fine music (and the music in places is exceedingly fine) and it becomes simply a chamber of horrors, and no healthy mind would care to listen to it for a moment.

The statement made some moments ago relative to the palliative influence of music is here especially applicable. The charm of the rhythmic, melodic, and harmonic setting to "*Rigoletto*" and most of "*La Tosca*" glosses over the depravity of the dramatic situations, for the weight of the music's appeal tips the beam constantly in favor of the beautiful. Hence the music acts as a fair deceiver and would make us believe that the horrors on the stage are not nearly so bad as they seem. Vice and immorality are half-apologized for by the music, which acts on the mind of the listener much as morphine does, which deadens the sense of physical pain without removing its cause. Strauss, as we would naturally expect, is far more realistic than Verdi or Puccini, and in some of the mire-pits of "*Salome*" the terrific orchestral cacophony simply drives the listener to close his ears as a physical precaution. But in this Strauss is far more dramatically truthful than is either Verdi or Puccini; he merely translates visible horrors into audible horrors, and he permits no extenuating tonal circumstances. And this is really far preferable to the older and more polite way of treating the dramatic unpleasantnesses on the stage. Multitudes of good people have year in and year out attended the opera and enjoyed the tuneful music that accompanied librettos which they would not think of permitting their children to read in literal translations. As a matter of fact, people have not gone to the opera to hear drama at all, but merely to hear great singers and agreeable music. The story has been of quite secondary importance in their estimation, and operatic composers as a class have taken no pains to lift them

out of their delusion. Wagner's effective dramatic apparatus has been fully utilized by his successors, but his high dramatic ideals as to the influence of the stage on a community have been followed by no means as faithfully.

But Strauss is doing a fine service (though the treatment is rather heroic) in calling attention to the fact that the listener must wake up and reckon with the moral value of the story. And he is succeeding, with the occasional aid of the police censor, and we learn anew that even "the wrath of man" can be made to work righteousness. Musical realism and impressionism are bringing us to a point where either we must wear padded ear-laps at the opera for emergencies, or else through public sentiment compel the composers of opera to put their librettos through the refiner's fire. The text of "Salome" has quite wonderful literary value and quite diabolical moral and ethical values. In performance the literary values seldom reach the listener and the moral degeneracy of the visible stage-action stands out in utter ugliness, with no apology even from the music.

The drama is far in advance of the opera in responding to an awakened public conscience which demands cleaner, more healthy thoughts and a higher moral and ethical tone in public dramatic productions. Every season brings to view a commendable number of serious dramas that are thoroughly uplifting, and whose moral tendencies are above reproach. And this has taken place without any apparent sacrifice in purely dramatic effectiveness. Present-day playwrights are demonstrating that it is not necessary to present the crime and vice and sin of human society in order to attract a numerous and profitable public. They have found ample proof, in many plays which are familiar to us all, that even from the lowest standpoint of door-receipts and royalties the presentation of situations in which human virtue and truth and joy are given opportunities to triumph over opposing qualities, can be made as attractive and profitable as the portrayal of human vice and degradation. One need not be considered overnice or prudish in protesting against the emphasis

which these latter qualities receive so frequently and so conspicuously on the operatic stage, nor is there any justification for their presence in the fact that they have been tolerated without vehement protest by so many generations of opera-goers.

I am quite aware that the question here raised is partly one of viewpoint, and that it of necessity brings in the larger question of what constitutes legitimate material for art-expression. The old question, "What is art?" will not down any more than that other momentous question which has challenged the ages, "What is truth?" We have reached the point, however, where we can more clearly see how a deeper understanding of the answer to the latter question is perceptibly aiding in the solution of the former. Never before has it been so keenly recognized as at present that artistic values must go hand in hand with moral and ethical values. If the purpose and animus of art is not to elevate humanity and to assist it to take hold of and utilize the essential beauty and truth of life, then all the fine statements of artists and poets and aestheticians become mere platitudinous folderol.

As was intimated at the beginning of this paper, the art of musical expression is so young that it may truly be said to be only on the threshold of its career—it is just beginning to find itself. Progress is the law of art, as it is the law of all human endeavor. Whether we like or dislike the music or style of this or that new composer is quite beside the mark. We are in no position to pass final judgment on the music of either the neo-French impressionists or their more neurotic colleague across the Rhine. Each has probably made important and lasting contributions to the development of the art. We are too near the starting-point of our art, however, to talk about final musical values. But we are on safer ground when we speak of tendencies and influences. While differences of viewpoint will prevent present unanimity of opinion even here, we can safely say that the highest and best art is the *purest* art, and that moral and ethical values, in music-literature as well as in life, remain the same now as when "the morning stars sang together."

MUSICAL APPRECIATION IN AMERICA AS A NATIONAL ASSET

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It sometimes seems actually the part of wisdom and of duty almost deliberately to paint things just a little better than they are, to cherish and foster some of this fond delusion. The reason, the justification, is that the one thing needful is encouragement. How many a student may have been saved by a certain tempering of criticism, by a little overpraise! It often seems that it is the possibility that is far more vital than the mere reality. If we were dreaming of the possibilities of American music, we could have a very revel of rhapsody from now on till Twelfth Night. And, indeed, when we — leaders in the art — are addressing our people, each in his own constituency, big or small, I firmly believe we ought to lay the main stress upon our capabilities. Else we had never achieved our symphony orchestras, our university departments, our great choral enterprises.

The reality, after all, is difficult to define. What are the actual facts of American composition today? Who dares to say? To judge from the past history of the art, few of the men who are making a stir in the musical world of Europe are really great creators. For these are so often unknown until they have departed. I mean that we are likely to stray much further from the truth by a skeptical demand for the actual facts of production than by a firm faith in what we can and what we will do. It really is not quite the time for us Americans to take stock, as it were, in our harvest of musical achievement. Nor is the reason at all that we have not done enough. In my belief it is quite the contrary. But the big results of artistic endeavor in a new nation are never eminent or evident to the world until they have attained, by adventitious glamor and furor, a certain brilliant halo that is

a little more than the true measure. It is a kind of converse of the magic of the famous dead commander on horseback.

Germany in the days of her best production was overshadowed by the prestige of Italy. And so it always goes. I remember that one of our great musicians, recently departed — David Wood, the blind organist — would tell his pupils at the Overbrook Institution that the blind musician must do not merely as well as the seeing one — he must do much better. I believe that American music must attain a like degree of surpassing quality before it will achieve recognition abroad or at home. Indeed, as to the latter, one hears it said that in America there is no prejudice against the music of any nation except the American. It is in reality we ourselves who will not quite believe in ourselves. And hence, as I have said, it is this belief that must first be inspired and instilled. Else why this exclusive choice of Europeans to lead our orchestras? There is no doubt of a great international prejudice against the American musician and in favor mainly of the German. And that prejudice has its root largely in America. As far as even German opinion goes, it may be worth remarking that so great a man as the late Joachim wrote in a letter shortly before his death a few years ago that the country destined to lead in music of the near future was America.

Appreciation may be divided into the elements of interest and intelligence. As to the first, we may be sure of a wonderful wave of enthusiasm. A few weeks ago an English lecturer on music, who had been touring among us for eight months, told me that in point of eagerness, and also in the intelligence of our audiences, we were decidedly ahead of England. In one certain respect we are behind, he said, and this I will mention later.

This eagerness, by the way, is the most vital element in all pursuit of art. It is as near the basic cause of talent and genius as we can get in analysis, whether of the performer or of the composer. I suppose that all of us will agree as to the remarkable rise of enthusiasm in America in the last twenty years. At the beginning of that period there were two American symphony

orchestras; today there is hardly any great city that does not possess one or is not intent upon possessing one. Perhaps the true virtue of Mr. Higginson's great gift is not so much, after all, in the immediate delight of the music of his wonderful orchestra, as in the example and the standard he has set for other American cities. One might speak only of such a significant sign as the Federation of Women's Musical Clubs, which has given its prizes for \$1,000, and knits — I do not mean to be frivolous — all parts of the country together in its stirring enterprise. Among the latest symptoms we might speak, too, of the American Music Society, with centers in at least fifteen cities where composition is specially encouraged and exchanged for mutual hearing.

But there are some other phases of this wonderful appetite, I may call it, that are likely to be missed by the professional teachers. Four years ago, upon a special errand for a musical magazine, I made a personal study of German music in summer in the open air. On a bicycle tour from Bremen as far south as Salzburg (across the Austrian border), visiting such places as Hanover, Hildesheim, Eisenach, Würzburg, Munich and Stuttgart, as well as some cities of the Rhine, I found that nowhere in Germany were there regularly held such excellent concerts for large audiences in the open air as in certain places in America. And I am not thinking of our Newport or Bar Harbor, even with the splendid group of players in the latter place. For, after all, there the music is the mere luxury of the rich, a pleasant function after the morning bath. I mean, for one example, the very remarkable gathering every season at Ocean Grove, N. J., where throughout the long summer of our lower coast an auditorium of colossal size and perfect acoustics houses a large chorus and an adequate orchestra in a continuous series of great concerts. We may imagine, where two or three hundred of performers, and two or three thousand of auditors are gathered together, the spirit that is engendered, the mutual effect of intelligence and enthusiasm — the school of music that it must be for these young volunteers. Another instance, peculiarly characteristic of America, is the enterprise of open-air concerts at Willow Grove, Pa., where 30,000

people will come together on some days and listen to a symphony concert, played by the Chicago Orchestra or some other. Nor am I speaking now of such festivals as those of Worcester, Mass., or Montclair, N.-J., for against them are set off the festivals at Munich, Bayreuth, and Salzburg. The point, as regards this summer music, is that in Germany there are no open-air concerts in summer — nor indoor either, as far as that goes — except as accompaniments to eating and drinking; while in America thousands will gather day after day and listen with folded hands to the best programs. The effect of the surroundings upon the quality of the music played is obvious. Amid the clatter of dishes and glasses is no place for a serious performance. So I found no open-air concert in Germany where a whole symphony was given.

The vital difference is in the degree of earnestness. And the best of it is that this new movement among us is a truly popular one and affects the largest classes, those of least advantage. The work is progressing all over the country. I should like to refer you to a recent volume of the American Academy of Political and Social Science, with a collection of articles under the general head of "Public Recreation Facilities." A notable instance in my own home is certain concerts of the Philadelphia Orchestra, an organization, I think, that stands among the best, under a most able leader. Besides our regular weekly pairs of concerts, we have every fortnight a "Popular Concert" of the best lighter music. But, besides all this, the orchestra visits a part of the city in the far northeast, called Kensington, a vast manufacturing district. Last year we gave one or two concerts there; but the demand for admission (at a low price, to be sure) was so great, so far beyond the supply of tickets, that this year six concerts will be given. The programs that are played to these audiences of workingmen and their families never fall below a high standard of good music. The effect of all this upon the present and the rising generation cannot fail to be far-reaching and thoroughgoing as a potent force for musical culture. Here, I may say, is our *reality*.

But there are some important phases of the question where we need a searching of heart rather than a mutual congratulation.

One of them is the attitude of the American *man* towards music, though there can be no doubt of his recent considerable improvement. And here we may well follow the example of Teutonic races.

Until quite recently it has seemed as if our American man would not admit an interest in classic music without a certain apology. How often have we heard a man at his club confess that he did not know one note from another — not with the regret of one who deplores a defect, but with a certain touch of swagger. It has taken the American man a long while to learn that music is not a mere plaything for women and children. And this Philistine prejudice has not been confined to the business world. The spirit of practical science, which has accomplished so much in medicine and in applied mathematics, has turned rather a cold shoulder toward the progress of musical culture. American physicians should remember the type of a Billroth, the great surgeon of Vienna, the close intimate of Brahms and of Hanslick, who left a posthumous volume (edited by Hanslick) of rare insight and of profound beauty upon the nature of music. In this respect we Americans are still in a certain state of barbarism — far behind the other nations of culture. It is here only that my friend the English critic, Mr. Ashton-Jonson, found a distinct advantage of England over America. It is high time that the American man woke up, not only to his own needs, but to his responsibilities as a member of a community of culture. We have hardly passed the point where the natural proportion of American men, defying prejudice and fashion, will enter the profession of music.

But we have made a very great improvement here, in general and in particular, demonstrable ways. (A famous American singer told me last week of the greater interest of Western business men in his later concerts.) Slowly the shrewd lawyer and the skillful physician find that they have lost something of the best that there is, and irretrievably. It is now possible in a club corner to have a talk on music that is not all of the latest sensation in opera. One of the special ways in which the improvement has

been shown, in my own city, is in the attendance at symphony concerts. Of late we have had a simple and effective device, the Orchestral Club, borrowed from a fashion of opera-frequenterers, by which single men can go with comfort and with little expense. The result has been remarkable.

A whole chapter might be written on the influence of the German immigrant on American music, which has been a distinct disappointment. The Germans in their colonies in American cities have done little for music except in large singing-societies. The Germans have taught us, to be sure, and they have been fairly rewarded for their work. But some philosophy of the immigrant (who may be likened to the proverbial minister's son) may account for a strange lapse from the best traditions of the mother-country. In Philadelphia, for example, with the large number of German citizens (they have over 100 singing-societies) there has been an unaccountable indifference and even hostility to such a public enterprise as the Symphony Orchestra. What has been achieved for music in America has been done by Americans themselves. And perhaps it is as well that it should be so.

The principal means for thoroughgoing improvement is, of course, the school. Here it is clear at the outset that, strange to say, the public system is doing much more than the "higher" private school. Excellent work is done with such books as are spread broadcast in the public schools by firms like the Ginn and the American Book Company.

It is in the matter of the private schooling of boys that a strong protest is needed from the American music-teacher. The American boy who prepares for college does not have a fair chance in music. In the first place, little or nothing is taught of music in the school. But that is not the worst. The boy, at the time when, if ever, he should work at his piano or violin, is overcrowded by his school studies — not to speak of the all-important branches of football and other athletics. There is perhaps some defect in the whole schedule of an American boy's classical education that touches this point of music; for the neglect of his English in favor of his college Latin and mathematics has been almost as marked

as that of music. Personally, I by no means care to advocate any reaction from the classical tradition; rather the contrary. It is all a matter of school hours, of months for vacation, and of age of entrance. The German boy, by beginning much earlier, has longer school hours and terms, and gives more time to the classics. Yet he has a comfortable time for his two music lessons per week and for his practising. It is an all-too-common experience that the American boy is literally crowded out of all time for musical practicing by the demands of his college preparation. So he abandons music to wake up too late to the loss that cannot be mended.

This is a more serious problem than we have been accustomed to think. Great as has been the influence of women in music, the cause cannot be left to them entirely. The American man must be won over, and there is no other way save by an early, active musical education. The evil works both ways. Our national culture is not thoroughgoing; on the other hand, our musicians are not sufficiently educated in the higher general branches.

We must not forget that the musical progress of a nation is not all measured by symphony concerts. It is not enough to be a patron, even a generous one, with a casual attendance, in music, any more than in religion. It is the music at home (just like the religion) that counts for the most. All the rest is after all suggestion. Before we can boast of being a musical nation we ought to have a far more varied and versatile performance in our own houses; string quartets or at least piano trios ought to be far more common in our families. The true value, the true end, of musical appreciation, such as we are now discussing, is for culture far more than for composition. Indeed, the former must to some extent precede the latter. It may be that I have, in my point as to private schools, laid too much stress on the richer classes, with their college education. It may well be — it seems to be true — that among the poorer, of less advantage, by a kind of divine compensation, there is more of real absorption of music, and that through them will come a thoroughgoing national culture. In that case our protest as to private schools becomes rather a

warning to those of greater advantage. In a higher way it is indeed a broad national problem to compass, in our plan of education, the general culture through the knowledge of all the best in literature, music and art.

In a splendid book the German critic Kretzschmar found some similar fault with his own nation. He depreciated the overwhelming importance of great orchestras and opera houses, and deplored a certain decay of an intimate personal pursuit of the art. In particular, he cited the lapse of certain forms for smaller groups of players, such as the serenade, the septet, and others that are classed in Germany under the general name of *Hausmusik*. In earlier times it seems that every German city had its able group of musicians who were employed for all kinds of civic functions. Finally, the author likened the present condition of brilliant public concerts and languishing private music to the casual downpour of a cloudburst, while the practice of the art during earlier centuries was like a continuous rain that freshened the soil of the popular mind, and prepared it for the right reception of the great masters in poetry as in music.

If I am not exceeding my time, I should like to strain my opportunity and your patience for one more point of a kind of protest that is suggested to me by the same critic. It is a point that touches my subject in general and in detail, and perhaps has special reference to the question of the American man's interest in music. Kretzschmar suggests that all over the world of symphony concerts there is a too great tension, as it were, of program, a certain quality almost of affectation, with our significant symphonic poems for immense orchestras. Kretzschmar says this, remember, and he is speaking for Germany; but, if it is true there, it has double force with us. It is a fair question whether our symphony orchestras ought not to dwell in their programs far more on a certain realm of the best music of the lighter kind, such as is almost totally neglected by our ambitious conductors. I believe the cause of this is that between the few classical masters (who are possibly given just a little more than their true meed)

and the sensational novelties, the minor poets, so called, are neglected. It may be that the attitude of our men has just a shade of excuse in this somewhat strained tension of our symphony programs; and that the whole people could be lured into the delights of true music by laying more stress on the folk-element in composition.

There is no doubt, in a final review, that in America we are in a splendid way to realize a high destiny in our art. By some admixture of inheritance we seem perhaps to have a higher capacity than our English cousins. Our famous national quality of eagerness in any new pursuit is fairly aimed at the understanding of the art of music at a propitious time, when it is perhaps in the most vital condition of all the arts. Our want of national folksong is rather a gain; for we are heir to all the strains of folksong of the civilized world, and not limited to a single, narrow rut. It seems to be our destiny to lead in the glorious merging of them all.

THE FUNCTION OF THE CONCERT-ROOM

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For the present purpose the concert-room may be defined as including all musical performances to which the public is admitted, and which are given in a hall, a theater, or a church. The limitations of time will render impossible even an approach to an exhaustive treatment of all the implications of our subject, while the obvious restrictions of this section (College and University), will remove any imputation of attempting to advise, much less instruct, the concert-going community at large, and will at the same time indicate our point of view.

The concert-room may be considered as an amusement, or as a means of instruction. These two aims are not absolutely opposed to each other, as might appear at first blush, but may unite to form an ideal possibility, or rather actuality.

Amusement is a legitimate aim for the individual and for the community, for (1) it makes for contentment, and contentment, when it rests on a substantial basis, and is neither indifference, indolence, nor inertia, places one in the best condition to meet and do one's duty in every relation of life; (2) it favors reaction from the strenuous life of modern times, hence tends to the conservation of mental and physical energy; (3) when it is communal, when large numbers of people enjoy a common pleasure and thus contribute to each other's enjoyment and profit, it favors a solidarity of outlook which of itself is valuable. All this implies that the form of amusement is such that it actively engages our faculties, and of a nature that brings with it naught of regret or of shame. That specific type of amusement which comes through an appeal to our aesthetic nature, is peculiarly subtle in its effect, and leads to, or at least makes possible, a keen appreciation of beauty, and a perception of the value of the Ideal as such.

The establishment of such agencies as are best adapted to the furtherance of an end so admirable, is not only worthy of the attention of philanthropic individuals or organizations, but is also a legitimate aim of government. If the value of the aesthetic point of view, or, to put it in the form of the paradox, the necessity of the unnecessary, is recognized by the establishment of public parks and art galleries; the creation of museums and public libraries is no less clearly an appreciation of the fact that the duty of a government to the community is not limited to the creation of systems of sewerage, the paving and lighting of streets, or the establishment and maintenance of a smoothly-running and self-perpetuating political machine. When the trees, plants, and flowers, combining in its powerful appeal, are classified and properly labeled, the park may become a means of education, without in the least detracting from its primary purpose, but, on the contrary, heightening its value. The catalogues of art galleries and museums are something more than mere explanations of cabalistic signs, or numbers, and to make them helpful is the constant aim of those who prepare them. The library, in which it is more necessary to rebind than to dust the lighter, or lightest, works of contemporaneous fiction, is not held to be fulfilling its noblest aim when it thus contributes to mere amusement. Neither can the concert-room rise to its highest possibilities or thoroughly justify its existence, when it panders to sensuous pleasure only, for — and this is our thesis — the concert-room is the real *library of music*.

The great poem or drama may be read; many great dramas sustain themselves better in the library than on the stage. The professional elocutionist is not always an ideal interpreter of the poem in which we find stimulation and pleasure in the quiet of the study. On the other hand, the great drama only becomes really vital when it is adequately acted, especially under conditions that compel the phantasy, and wherein much is left to the kindled imagination of the individual. Again, it must be borne in mind that there are readers who add to our intellectual appreciation of the poem, the sensuous charm of voice and accent,

making thereby an added appeal along quite distinct lines from those of literature as such.

The plastic arts and music come under another category. The statue and the painting must be seen; the oratorio or symphony must be heard. Their meaning may be explained by those who see with clearer vision, who hear with keener appreciation, but such interpretations are largely without meaning to those who, not having heard or seen the works of art themselves in some form, are practically blind and deaf. Music may be read only by those who, in reading, hear. We may read *about* music, but that is not music. It is only when

"Wood, and string, and brass insensate,
By the power of genius lifted
Into speech immortal—or when
Living vibrant voices, sounding
All the transports, all the sorrows of our souls,
Draw aside the veil of silence,
And reveal the sacred altar
In the inmost temple of the heart,"

that we feel its ineffable charm.

The finest critical works on music have been written by those who, having heard and understood, make us partners of their impressions, and give us points of vantage, and thus enlarge our outlook. But, in the last analysis, we must hear, and, hearing, interpret in terms of our own individuality. In the same way, the artist, through his picture, allows us to view the landscape as he has seen it with his artistic eye, and gives us the benefit of his artistic beholding. But the picture is the arrested motion of a moment, while music is motion itself, unfolds its beauty in time, and creates itself as we listen. In this fact resides a special difficulty, if the music is to mean more than a series of pleasing sensations of the auditory nerves.

In passing to our special inquiry into the manner in which the concert-room meets and overcomes this difficulty, and thus, by making music intelligible, rises to its possibilities and accepts the high responsibilities involved, it must be stated that it will

be considered more in the light of a means of education than as an amusement, for the solution of the greater problem includes the lesser. It is doubtful whether a public library is established and maintained by a community, in its corporate capacity, in order that intellectual indolence may be fostered through amusing literature, nor does the museum nor the art gallery fulfil its true function if it merely furnishes an agreeable loitering-place, in which one may satiate curiosity, while killing time. If this is correct, it is clearly evident that the concert-room is of little real value if it is not raised to the high level of a stimulating cultural asset.

That the pleasure which music yields is heightened through a familiarity with the great master-works, made vital by analytical processes that add intellectual appreciation to emotional satisfaction, is the justification for the existence of the higher type of the concert-room on which we insist. To arrive at an intellectual appreciation of art itself, to understand the relation of any particular art at any given period to the political, social, and literary movements of that epoch, is of inestimable value in its bearing on musical appreciation, and, at the same time, is illuminating in its relation to general history. This phase of the problem opens up inviting by-paths, into which we may not enter further than to voice one thought.

This intimate relation of art, specifically music, to life, at which I have hinted, is the real justification for the study of music in the atmosphere of the university, for the combination of such study with the literary and scientific subjects included in university curricula is calculated to remove, or at least minimize, certain serious dangers that lurk in subjects dominated by aesthetic impulses, dangers to which the intellectually unwary and morally weak are peculiarly susceptible. Shakespeare says, "The man who has no music in his soul, is fit for treason, stratagems, and spoils"; but the man who has nought but music in his soul is a traitor to himself, for he thereby fails to attain all that he might as a musician, and remains a minus quantity as a citizen.

Returning to our purpose and continuing in terms of our thesis, it must be remarked that as the library includes well defined divisions, so the concert-room, that is, concerts, may be considered under the following heads:— (1) Solo Performances—vocal or instrumental recitals; (2) Choral Performances—oratorios or secular forms; (3) Instrumental Ensemble Performances—symphonies, quartets, etc.; (4) Musico-Dramatic Performances—operas, etc. Each of these has its subdivisions. Each makes its special appeal, each has its elements of strength and of weakness, each urges its distinct claim. They may appear singly or in combination, and no criticism of any of them can be considered as absolutely final.

(1) The solo-recital (a) may be devoted to the exploitation of virtuosity, displayed in a program chosen with that particular end in view; (b) it may be an artistic performance and scholarly in the choice of works; or (c) it may consciously attempt to place schools in chronological sequence, thus showing a historical development, and illustrating points of difference, as well as resemblance, in the works of representative composers.

In all these types there is a powerful appeal to the admiration always bestowed on finished art; and the element of wonder at phenomenal technical power is frequently invoked. The element of personality inevitably plays a prominent part. In so far as this is dominant, it introduces a source of great danger, and the effect of such exhibitions of the Ego as will occur to most of you is not always conducive to real artistic appreciation; in fact, it generally produces the opposite effect. Happily, the first type of solo recital is rapidly becoming non-existent. This may be accepted as a proof that we are becoming musical and with a lack of demand for such wares, the supply will cease altogether. Shall we not gladly say "God speed" to the departing artist with fingers, and welcome the greater—the interpreter.

The characterization of the second type is its justification, for nothing can take the place of the real artist, who interprets well-selected, coherent programs, chosen from the great solo literature of Bach, Beethoven, Chopin, and Brahms, on the one

hand, and Schubert, Loewe, Schumann, and Franz on the other, restricting our application to the pianist and singer. Such an artist recreates the inspirations of the great masters, as for the moment the artist's personality is absorbed into the greater personality of the creator. Technical control must be present, but the greater control of personality, through which the composition lives again, brings with it results that compel a present satisfaction and yield us inspiring memories.

The third type is professedly educational. Historical recitals are of tremendous significance in the musical life of a community and are practically unlimited in regard to the field or fields they may cover. A series of such recitals — for nothing else is of real value educationally — devoted to the logical evolution of a specific literature, especially when preceded or accompanied by analytical remarks, results in a broader outlook than can be secured in years through listening to the somewhat conventional programs presented by the majority of artists.

The organ recital must be considered from two points of view logically conditioned by environment. The organ recital in a church and in a concert-hall should be as distinct as night and day. The organ recital in a church should be restricted to legitimate organ music, and the term "legitimate" should be interpreted in the light of the work of masters like Bach and Mendelssohn, rather than by the products of modern French and English composers. The environment demands such a choice, irrespective of any element of religion or morals as such, and on the score of appropriateness, which is called by Ruskin "the golden cornerstone of architecture." If the organist controls a concert-organ in a concert-hall, he may give himself free rein in Wagner, Strauss, or Debussy. Yes! he may even improvise, and none shall say him nay.

(2) We come now to the second class, the choral concert with or without an accompaniment, orchestral or otherwise. It must be noted, first of all, in any consideration of this specific type, that it is of all the one in which the communal idea is regnant. A chorus made up of singers drawn from the community

is the principal artistic factor in the production of a work of art, and thus a part of the community contributes to the pleasure and instruction of another section. It corresponds to the Greek idea of the drama. These singers are members of the various families constituting the community, or, as in our universities, vital parts of a great organism. Thus the activity of the singers in the preparation necessary to the proper performance of their artistic duty animates, to a greater or lesser degree, all the smaller circles included in the great all-embracing circle, the community. This results in an interest in the performance, and in the work itself, quite unlike that secured by any professional organization. It varies from that both in degree and in kind. This is an ideal condition and a source of positive inspiration, one that favors the mutual reaction between those who give and those who receive. This type of concert is also of the greatest importance by reason of the character of the works performed, for choral literature is one of the most inclusive and its range is enormous. From the products of the Netherland School through Palestrina to Bach, from Händel through Mendelssohn to Elgar, selections may be made, than which nothing in the whole field of music can yield more of pleasure and of real profit. This evolution, scarcely hinted at in this enumeration of a few important names, lies entirely in the field of sacred music. The development of secular music leads through the centuries in a similar sequence. It has responded to the same suggestions, has felt the force of the same influences, which have crystallized in a great and inspiring literature whose charm and power have been felt by many generations. A potent inspiration to the performers and listeners alike is the fact that the creation is recreated by the individual members of the chorus, guided by one directing intelligence. The singers contribute themselves, in them the music lives again, and each might say, quoting Browning, "All through music and me!"

(3) The third member of this great group appears in two forms: — the symphony and the quartet. These types may be considered of greater artistic importance. Both are communal, in a

sense, but differ from the second type in that they are professional. The distinctive point of superiority, if it is such, lies in the fact that, in concerts of this type, we have the ensemble lifted to a high plane, and we meet with absolute music only. In the symphony we discover that symmetry of form without which all art is unfree. In it the message is conveyed in forms of expression conditioned by the nature of music itself, and depending on laws evolved from its inmost essence. Its speech, which has idioms, first developed into plasticity and force by the immortal Trinity, Haydn, Mozart, and Beethoven, is being constantly enriched as genius presents its message in novel terms, as it voices the "ever-changing relation of man to his environment" — to quote Richard Wagner. In the absolute music-forms, between the early dance-suite and the modern symphonic poem of Strauss, Debussy, and others, we meet with a wonderful evolution, in the course of which the circle becomes rounded on itself, in that the latter rests on something outside itself no less surely than the former.

This may or may not be alien to the genius of absolute music; it all depends on the point of view, but, in the opinion of many timid souls, it is a real danger. This suggests that the very appeal made by the orchestra carries with it the element that is responsible for some of the dangers that beset the solo recital. Virtuosity is present in two forms, and, if it is made the end of expression instead of a means, it may, in so far as it obtrudes itself, become a menace to the growth of true musical appreciation. In these latter days the orchestra has developed such phenomenal technique that it may be used to invoke wonder at the expense of real enjoyment. This is peculiarly the case since the evolution of the virtuoso conductor who meets a strange orchestra for one, two, or possibly three rehearsals and then not infrequently seeks to justify himself by startling readings, by the discovery of hidden meanings — often unrealized by the composer — and too frequently dazzles rather than satisfies. He may be a specialist in two or three works, even in a single work of some composer — perhaps his own — in which case the value of his

contribution to interpretation may often be considered a fair subject for criticism. A word of appreciation of the orchestral attempts in our smaller towns is here in order, for the value of a constant and zealous study of good music cannot be overestimated. Too frequently the performances of these amateur orchestras make one lose confidence in the efficacy of "rapping on wood," or "crossing the thumbs," but we can afford to "do, be, and suffer," for the nonce, in view of the end thereby attained.

Of the string-quartet it must be said that it is the most intellectual, and at the same time the most spiritual, of all forms of ensemble music. It is the negation of the element of virtuosity, and elevates control of personality into a positive virtue. The members of the quartet do not respond to the baton of a leader, but rather to the will of the one man who is in control, who, like the others, must hold in leash any desire for personal display. Thus the listener has no distractions. He may not lose himself in the contemplation of the unity of bowing in the violin section, or in wonder at the grace or vigor of the conductor, for these sources of distraction are non-existent, and the music is regnant. The forms employed rest on the sonata, and the works in the chamber music repertoire are among the choicest products of the inspiration of great geniuses. In closing this division of our topic, it must be said that no better standard by which to measure the real musical appreciation of a community exists, than its attitude towards this chaste, refined, and charming literature.

(4) The fourth member of this family of concerts, the opera, will not be considered at this time, as it is not yet fully naturalized, although it has apparently taken out its first papers. It still has difficulties with the language, and must retain its polyglot expression, so long as we prefer the imported to the domestic brand in singers, as we do in cigars, even expatriating our native artists, that they may change Mr. to Herr, Monsieur, or Signor, and return in this foreign wrapper, which we believe places them on the tariff free-list. The growth of this form has been truly remarkable, everything considered, and its future sky appears to

be cloudless. Whether this is due to the importation of the "Bayreuth atmosphere," need not be discussed at this time.

Let us now consider another very important phase of our subject. How should this library — the concert-room — be housed? The perfect concert-hall should contain a fine concert-organ adapted to the size of the audience-room. It should not be too large, seating not more than 3,000, with a leaning towards 2,500. In its erection, the possibility of attracting a national political convention should not be considered. It should contain ample platform space for a chorus of not more than 350, with a full orchestra. If this hall is to be part of a university equipment — as it should be — the possibility of the performance of opera suggests the desirability of making the portion of the stage set apart for the orchestra adjustable, even to the extent of making a sunken orchestra-pit possible. Such an adjustable stage might be useful in choral performances, as well as for symphony concerts, in which the music would be heard without the performers being seen. This latter suggestion would seem to be prophetic of the millennium, but not more so than to assume that this hall will be blessed with such perfect acoustics that it might be used for chamber music. It must be confessed that such music is more effective when given in a hall whose size favors that close and intimate relation between performers and audience demanded by this special type. This housing is frankly ideal, hence it is the only really practical solution of the problem.

We now come to the all-important query, What about the contents of this library? This is the crux of the whole discussion. In terms of our thesis, it refers to the character of the concerts. The problem is thus not unlike that which confronts those who have to fill empty shelves with a good selection of books suited to many tastes, satisfying varying needs, or attempting to reconcile conflicting and not infrequently impossible demands. The initial steps in this process are much more difficult in this specific case, for the words of Holy Writ, "If the light within thee be darkness, how great is that darkness," find application in

many so-called cultured communities in all that pertains to musical appreciation. Ignoring the objections that may be made to the foregoing statement by those who will not see, it must be urged that, unless backed by a fund of generous dimensions, the financial means must be furnished by those who too frequently have little or no genuine taste, and who are to be educated in spite of themselves to an appreciation of the value of that to which they voluntarily contribute. How shall we meet this problem with its manifold implications? First of all, interest must be awakened, but never at the expense of the end in view. We must remember that they must be led to the water, but cannot be forced to drink. To induce them to do this there is no allurements that can take the place of the solo recital. The solo recital necessarily involves the choice of program, and this choice should be guided by the following considerations:— Nothing but the very best should find a place; there should be a wide range of choice; and the educational aspects should ever be kept in mind, but generally concealed from view. As a corollary, a fourth point logically follows: that the public should be instructed as to its duties in the premises.

In this presence it is unnecessary to state that these considerations apply to every form of concert with equal force. To discuss all that is involved in the making up of a well balanced program is fortunately impossible at this time. The term "fortunately" is used advisedly, as I know of no subject which is a more veritable storm-center than this— unless it be the question of the fixed or the movable *do*. While time forbids anything positive regarding this important phase of the question, it must be mentioned as a cause of sincere congratulation that the encore nuisance in most communities has sunk into comparatively innocuous desuetude. This involves the relegation of the old-time adjustable drummer's box type of program, contracted or expanded according to the temperature of the audience, to the college glee and banjo clubs, to whom one encore per number spells failure, and which is only turned into success after at least three recalls for each selection.

The duties of the audience are easily stated, but, alas! audiences too frequently resent being instructed; for this we cannot blame them, if they are given allopathic doses of unpleasant medicine. As the majority of those before me are either concert-givers, irreproachable concert-goers, or at least are not open to any unpleasant criticism, these duties may be fearlessly stated as follows:— Before the concert, preparation, if possible; during the concert, respectful attention; after the concert, discretion in criticism. Emphasizing the last and most difficult duty, “generally honored in the breach,” and passing on, two difficulties inherent in this comprehensive view of the possibilities of the concert-room obtrude themselves. They are the coördination of a season’s programs, including the various types of concert mentioned; and the broader coördination of the programs for a succession of seasons, each of which may bring novelties compelling attention and arousing a factitious enthusiasm on the part of those who have no stable opinions. That the frequent repetition of master-works is involved in this goes without saying. When the slogan, “I’ve heard it once before,” dies away, and people look upon music as they do upon literature, and show as much respect to a carefully constructed program as they do to an artfully compounded salad, it will be comparatively easy to bring a community to an appreciation of our art that will reveal to them new and wonderful sources of pleasure.

In some communities this growth in appreciation may be retarded by the festival, which has become a factor to be reckoned with. It has its good side and magnificent possibilities, and consequently its dangers are many and grave. It favors musical appreciation, stimulates activity, but in many localities it is an annual gorge, followed at first by torpid circulation, and later by periods of musical starvation. A series of festivals has come to be a financial necessity for the many professional concert-orchestras all through the country, and few college towns or favorably located railroad centers in the Middle West can boast of the distinction of not having a festival. When we consider that from the middle of April till the end of May each year, this section

is seething with festival enthusiasm, there is danger that superficial excitement may be mistaken for genuine artistic stimulation. As in the days of the old-time revival — which, like the musical convention of the middle decades of the last century, was an "annual," and as inevitable as a town-meeting or the "line-storm" — after the excitement was over backsliders were found in great numbers, so after the festival, many of the harpers "hang their harps upon the willows," only to be taken down and tuned up for the next year's performance. This heightens the force of the comparison, for the backslider of one year was always first to come to the mourners' bench at the next opportunity that he might again lead the chorus of "Hallelujahs!" in the Amen corner. Well — forgive the parody of the old hymn — "Art moves in a mysterious way her wonders to perform." Future years will reveal the real influence of the festival, for, where there are deep shadows, there must be high lights.

To sum up. The concert-room is the real library of music. As the municipality, the college, the university, the philanthropist, support the library because it is a potent educational factor, so should they make this ideal library, in which music lives and breathes, a living, vital actuality. As the books on the library shelves are of value according to the careful discrimination used in their selection, so, in the concert-room, nothing but the best should be offered, but that best should be the result of catholic selection, rather than of inane favoritism or pedantic prejudice. If to aid in the realization of an ideal so exalted is the good fortune of any man or woman in this room, such an opportunity should be looked upon as worthy of self-sacrifice and never-ceasing labor — which is no burden when it comes with love.

MUSIC APPRECIATION AND THE CORRELATION OF STUDIES

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It is now nearly, if not quite, thirty years since Mr. Mathews published his book, "How to Understand Music." It took nearly a quarter of a century for the real appreciation of the import of that book to dawn upon the musical fraternity. Within the past five years there have appeared, in ever increasing numbers, in the curricula of secondary schools and collegiate institutions, courses designated Music Appreciation. From general announcements and syllabi, one fails to find any important difference either between the nature of the work they outline and that contained in this pioneer book, or in the processes of attaining desired results. Several books have since appeared, but, aside from matter that is contingent upon individual experience and a more historical atmosphere, these books show no essential advance in the subject-matter or methods of procedure. It seems the proper time to take invoice of meanings, and to ask ourselves whither our work should tend in order to increase its real efficiency.

Our lexicographers inform us that appreciation means to place value upon, to estimate the qualities of, anything. In a general application of the word, we reckon our values in terms varying with the nature of the content cognized. If stocks advance, we express our apprehension of their appreciation in terms of finance. The ordinary man's appreciation of any science is measured in terms of possible or attained personal and collective enhancement of comfort. To the savant, all this is given due weight, to be sure, but there is added a joy in discovery of truth, and in recognized development of greater powers of penetration into the hid-

den mysteries of nature and man. Our appreciation of a man is expressed in terms of intellectual and spiritual power, and his present and potential service in the interest of human development — that is, we express our appreciation of a man in intellectual, cultural, sociological, and spiritual terms. In all subjects of thought, therefore, we are always defining and measuring our appreciation in terms of some kind of values. By what gauge shall we estimate, in what terms or experiences, shall we express our appreciation of music?

It must be noted that we are discussing the subject as a study, a member of the educational curriculum. Now, educational values of any subject are based upon various products resulting from its study. In our present so-called practical age, the most obvious valuations are based upon the extent of the practical knowledge derived. Hence the large place in our educational economy allotted to the applied sciences. It is not so long, however, since valuations were more largely represented to educational men by the quality and severity of purely mental discipline of a specific nature. Happily, development of intellectual acumen is still one of the important gauges by which men measure their appreciation of educational values. Educators have also defined for themselves and set up as standards of appreciation the moral, spiritual, and aesthetic power a study awakens in a student's mind and heart. Wide-sweeping correlations and sociological force are also means by which men measure their appreciation, their recognition, of educational values. All these appreciations may be summed up in three general classes: (a) values reckoned in terms of specific knowledge of any subject, together with (b) its general application to the needs of humanity, and (c) incidental values of various natures. Submitting music appreciation to this test we may reckon our values in (a) purely musical knowledge, (b) in aesthetic and spiritual force — its real social function individually and collectively, and (c) incidental by-products.

Purely musical valuations are measured by the extent and quality of the musical content of a composition — its melodic, rhythmic, harmonic content — and its anatomical and plastic form.

Appreciation of music on the side of social values is reckoned according to one's apprehension of its power of awakening a wide-winged poetic imagination, intensifying lyrical and dramatic states of mind, or broadening and deepening spiritual vision and feeling.

So far, musical appreciation on the part of the listener has most largely confined itself to discerning the purely musical content, and apprehension of the anatomical structure—that is, to the study of design. Usually the courses begin with a more or less exhaustive analysis of formal structure, the melodic content serving, to a greater or lesser degree, as means for illustrating anatomical ideas. Much of this work reduces itself to a mere analysis of elemental content and form, and we need to make a clear distinction between such analysis—a mere perception, a sort of commercial invoicing, of the elements of a work of musical art—and such discernment as shall result in a recognition of the real content, the aesthetic, symbolic, spiritual significance of each element and the whole. To know that so many melodies, such tonalities and harmonies, this or that form, constitute the content and structure of a composition, is not of greatest moment, but rather to become intensely alive to the significance, the essential meaning, to discern the mental state, the poetic vision that begat this or that melody, harmonic coloring, structural development. Mere perception and cataloguing of the melodic and harmonic content, mere recognition of this or that anatomical design, is no proof that the student apprehends, much less comprehends, the essential nature of appreciation. Especially is this true, and such work misleading, in the case of the comparatively passive attitude of the mere listener. “Every subject in the curriculum,” says Mr. Dewey, “has passed through—or remains in—what may be called the phase of anatomical or morphological method, in which understanding the subject is thought to exist in multiplying distinctions in quality, form, relation, and so on, and attaching some name to each distinguished element.” “In memorizing this assimilated copy of the logic of an adult, the child generally is induced to stultify his own

subtle and logical movement." When we recognize the fact that all purely musical content and formal beauty of a really great work of art, that is a work that has not been *composed* but has *grown* like the flower, and therefore contains significant melody, rhythm and harmony, embodied in a significant form — when we note the fact that the content and form of such a work of art have grown out of the logic of an inner mental or spiritual movement, may we not well question whether our process of study should not be reversed, and the passively perceptive appreciation of musical content be approached through the gateway of recognitions of aesthetic significance? Experimental work during the past four or five years warrants an answer to this in the affirmative.

A defense, or an elucidation, of this thesis is impossible in the time allotted. Mention only can be made of a few points.

Through recognition of varying phases of thought and feeling, students have been led to discern and define for themselves all the essential forms of music — unary, binary, and so forth; to distinguish various types of lyric, dramatic, dance, orchestric, pictorial, reflective compositions; to discern the elements — modal, harmonic, rhythmic — that differentiated these types, and the characteristics of individual specimens of a given type. Of greater moment, however, is the fact that this mode of work, applied to the purely perceptive appreciation, results in elevating the listener into an *active mental attitude*. There is no predigested matter fed to the student; he is awakened to that attitude of mind that marks the *real student* — the attitude of discovery, of searching for, of reflection, of inference, of judgment. Now, while the mere specific application of the process differs, the principle applies equally and most admirably to children's work.

It should be noted that the function of appreciation is commonly thought of as pertaining to the work of the perceptive, that is, the listening student, but this is a very narrow conception of the meaning and application of the word. The highest appreciative work obtains in the case of the conceptive activity of interpretative students. The search of the interpretative

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student for musical content has for its ultimate and sole aim the discovery of aesthetic significance; and this obtains not only in respect to the specific individual elements, but to their function in the ultimate significance of the whole. In fact, the only excuse for analysis in this case lies in discovering how the ultimate significance of the whole is modified, explained, broadened, deepened. This serves to make clear how the listening student of appreciation is led from the significance of the whole to seek for those elements in the purely musical content that have contributed the most largely to the varying aesthetic effects, and, therefore, gives to us the key to the right processes for developing a real appreciation of form.

But, this appreciative work has a broader scope than leading to a consciousness of merely musical content, or musically aesthetic significance. In the commercial manufacture of many chemical products, men's appreciation of them has been enhanced by a multiplicity of discovered by-products. All are more or less aware of the marvelous development of such by-products, for instance, as have followed in the wake of coal-tar manufacture and petroleum refining. In many cases these by-products have largely exceeded in value the original commodity. In investigating the nature and process of musical appreciation, in both perceptive and conceptive phases, certain incidental values appear that would seem to transcend those we have been considering. Not only, nor mainly, may we express our music appreciations in terms of musical values. We shall not truly apprehend the significance of the study until we have discovered and made practical, certain seemingly incidental values that pertain to the intellectual and social experiences of the individual.

One of the most important of these incidental values results from the child's appreciation of melody as the free and spontaneous expression of his poetic fancy and experiences. This value is expressed in terms of general and specific mental awakening and development. Two illustrations come to mind, one in private class work and one in class work in school. The first was a little girl of seven who, in tears, was almost literally dragged

by her mother into her first lesson. The child was far behind in all her studies, and her teachers and good mother were in great distress over the seemingly stupid mental condition of the child. At the first lesson no response followed the efforts of the teacher to awaken an interest in any subject, until inquiries about whether she ever sang her dollies to sleep resulted in a tearful but most vehement "Yes, but I am never going to do it again. It ain't the way to bring up dollies." Here was no stupid child, a child that could so keenly discern the ultimate aim of the teacher and proceed to cut off her enemies' flank movement. At the third lesson the child came bounding into the room with the joyful exclamation: "I found one myself." And sure enough. Not only had she found a pretty poetic conceit, but an extremely characteristic melodic interpretation. After three months of this free play of imagination in poetic and melodic thought and expression, the mother volunteered the information that her teachers at school reported a very marked awakening in all her school work, but, strange to say, especially in drawing, which had previously been a total failure. The second child was a girl of thirteen who had fallen so far behind in her work that it was thought best to ask her parents to withdraw her from school. The child had become so befogged that she had seemingly given up all hope and fallen into a morose mental state. On account of this, it was not until the latter part of the first year's work in music that she was aroused to effort at spontaneous melodic interpretation of poetic thought. But this spontaneous mental activity once aroused, it bubbled up in abundant and characteristic melodic and poetic imagination. In the course of the second year she stood at the head of her class in all the studies of the curriculum, and showed especial talent in dramatic work. And this change was recognized as the direct result of her music study — really music appreciation.

But there is a still larger, if not more important, product — the possible correlations. In general, the child is not equipped with, nor capable of using, language for the expression of its inner experiences of beauty and the aesthetic impressions of the

world about it, although extremely inventive in making known its more common desires and, through tone of voice, its varying moods. There is a necessity, therefore, for some mode of centering the child's thought and furnishing a means of expression that shall at least partially, if not wholly, avoid hampering spontaneity and unbiased perceptions and judgments. Pictures, orchestric and dance rhythms of body, stories, all have proven serviceable in securing definite expressions of aesthetic effects. To illustrate. Several pictures are shown and studied until familiar to the children, and after listening to some characteristic composition, the picture that the music suggests is selected by the child. Correlation with drawing is most characteristically and helpfully shown, however, when the child presents a free-hand picture that is suggestive of some composition that has been heard. A preliminary study of this nature is obtained by having one child try through black-board suggestions to tell its comrades the song in its mind. The effect of this initiative to free imaging with pencil is very clearly shown in the case of a seven year old child, who, for the better part of a term, refused to enter into the children's enjoyment of this free-hand drawing, but finally volunteered to set the other members guessing the song she was silently singing. Among several melodies chosen were an original good-morning song of the flowers, and a given song about the wind and swaying daisies. When ready, the class and the teacher found upon the black-board (the child always works behind the board) a very stiff and proper figure that very much resembled a stalk and flower. The children all exclaimed: "Oh, it is the Flower's Good-morning Song." The teacher, like "little Mary quite contrary" dissented, declaring the child meant the Wind Song. A discussion ensued which resulted in the children recollecting that the Wind Song was also about flowers, and in reluctantly admitting that the teacher might be right. The little girl was asked not to tell the class then, but the next day to make clear through her black-board picture the song she really had in mind. Accordingly, on the following day the same proper little flower appeared and with it another that had a bent-over

appearance. But this was not all; the real force of the drawing, and an interesting exhibition of suggestive possibilities, lay in her direct effort to suggest the wind by a number of short lines drawn from right to left with a slight declination. There was no longer any doubt as to the song, and the teacher was vindicated.

We have in this illustration a very clear explanation of the growth in drawing shown by the child previously mentioned. The music became a subtly suggestive force which led to poetic conceptions that defined themselves in the child's mind in visual images of thought, sketched with crayon or brush. The child had something to say — and said it, simply, directly, unmistakably. These illustrations reveal a vital principle which should, and, to some teachers, does, define the logical process involved in awakening and developing spontaneous expression in the arts of painting and sculpture. Is not this a by-product of highest value?

Still more significant, perhaps, have been the results with classes of adults in their efforts to symbolize in original drawings, or word-painting of pictures (in the case of students unskilled in the use of pencil or brush), their appreciation of the poetic significance of works of musical art. This effort to symbolize through original pencil or brush sketches impressions of the poetic atmosphere of a composition is equally available for work with children. Of like interest and service is the children's work in clay-modeling (sculpture).

Another most significant correlation arises from the attempt of children to symbolize their appreciation of music in orchestric expression, or in the more restricted social-dance forms. It is apparent that an intimate and vital correlation with gymnastics grows out of such work; the correlation with the ethnological study of the folk-dance, folk-lore, and folk-song life of nations is another important asset. Correlation with language and poetry is broader and more vital than is commonly recognized, but the time at our disposal permits of no discussion.

It is possible, also, only to call attention to the function of the study of music appreciation, in both original and cultural phases, as revealed in terms of collective social values. Aside

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from individual social values, there is an appreciation that leads to a direct practical application of music to the collective social functions of the home, school, and national life experiences; to the pageantries and festivals that reveal and make real the social life of the past and present of many peoples, and lead the child into sympathetic consciousness of the solidarity of humanity. How far-reaching such an application of musical appreciation might be in the realization of "peace on earth to men of good will," who shall say?

FROM A PUBLISHER'S ARM-CHAIR**H. W. GRAY**

New York City

In the minds of most people a publisher's arm-chair is padded with eider-down, garlanded with roses, and covered with gold; and the publisher sits at his ease, scornfully watching the long procession of poor musicians, the meanwhile counting his ill-gotten gains. Such is the fairy picture. But how different the stern reality! When the publisher, now relegated to the pauper class, thinks of the days of Schubert, when masterpieces were purchased for a few cents, he almost wishes that he had lived then and not now.

In all the many midnight meetings I have attended, where the art of music was declared to have gone to the dogs, I have never heard a single reference made to the tremendous improvement that the last few years have brought to the professional musician. We are all perfectly familiar with the history of the many great compositions which in the olden days were sold to the publisher for a mere trifle, and also those for which the composer paid the cost of production. In those days the composer wore long hair and peddled his works from publisher to publisher. Now it is the publisher who goes from door to door, begging the composer to give him just a few pages of anything to keep him, the publisher, from starving. And, supposing him to be successful, what a price he must now pay for those few pages! On every dollar which the skill and brains of the publisher can coax from a languid public he must pay the composer his royalty — and the percentage is growing more royal every day. So is the expense of publishing. In the days of old a publisher would produce one or two new works in a year. Now we produce one a minute. Even if all the works produced were masterpieces, we should not be able to digest them.

But this is not the case. It is not a manufacturer producing more than his market can swallow, but one is making bubbles when the order calls for steel rails. About one in every ten thousand published works is fit to live. How can we drown the other nine thousand nine hundred and ninety-nine, in order that we may prevent a most terrible waste of time and money? It is said that America is not a musical nation. But in the catalogue of musical compositions for copyright in Washington the number is appalling. So are the compositions themselves. And to some extent I believe that the publishers are to blame for this. No longer does the man with a new idea have to travel from place to place with his manuscripts. On the contrary, he orders his auto, rushes to the nearest publisher, and says dramatically, "There's millions in it." It is, of course, accepted. Everything is accepted. It may be another "Carmen," a "Cavalleria Rusticana," or at least a "Persian Garden." And so an agreement is signed, giving the composer royal royalties and royal expenses to the publisher; and another monster is launched.

To be perfectly frank, I may say that we are all so scared of missing the great work that we are willing to take any and everything that comes along. No more training of experts; no more consideration of expense; no more worrying about the effect on the young composer. To publish is the secret. I hardly need point out the result. A young student, with his composing tooth just beginning to push through, is encouraged to use it to such a degree that it is either blunted, worn out, or thoroughly decayed before he is capable of putting forth a single musical idea.

Admitting that the present-day composer is financially better off than the composer in the days when Beethoven wrote music, the question may fairly be asked, Has the art improved in the same rate? and the answer will be, No. This is not altogether due to the man who abuses his art for the sake of financial gain. Let who will go on writing rag-time, comic opera, musical plays — we like them when they are good and hate them when they are bad. The man who writes comic opera has two chances of success. He may have an idea in his music, or two clever knock-about

artists in the play. The man who sets out to write absolute music must write absolute music and nothing else. The path of the great composer must always be a hard one. The man who can write music, and has something to say, will write that music even if you lock him in a dark cellar and feed him on bread and water. Nothing will stop him. Therefore there can be no damage in making the path as difficult as possible. My theory, which I have often stated, is to keep him poor, because as soon as he gets rich and comfortable he cannot write music. He turns to the pleasures of this world, instead of the miseries which seem to have been the compelling force behind so much that is beautiful in the world of music.

We cannot have too many performances. We can have too many composers. What a world it would be if we could only hear as much music as we do spoken words! One can hear the same symphony over and over again throughout a lifetime, and find new pleasures, new sensations every time. It is pitiful to think of the musical poverty of the small town, for instance, not because they are not capable of listening, but because there is nothing to listen to. If, instead of writing all those reams of useless stuff, the same time and energy were devoted to training people to make music for themselves in their own homes, we should have another world. The trouble is that in America the majority of persons prefer to pay someone else to make music for them, just as they prefer to pay a professional baseball team to excite them — forgetting that baseball is primarily for physical training, and that music cannot be fully appreciated unless a personal part in it is taken, no matter how humble.

For the young composer, then, I would prescribe twenty years' imprisonment at hard labor, and if at the end of his term he still wanted to write, I would allow him one sheet of music-paper per year and one completed composition every ten years. Study? Of course he must study, but only in his own way, for a fatal interest in technique will often kill a real musical idea. But he must not publish except within the prescribed limits.

Now for the other side of the picture. We are in favor of more students; in fact, we wish the study of music were made compulsory. In its various branches it is at once the finest physical and the finest intellectual exercise. Every child should be taught to read music as it is taught to read English. Everyone should be compelled to sing for at least fifteen minutes daily. Every family with an income of a certain amount should be compelled to give a performance of chamber music once a week. The giving of public concerts could go on as at present, because the above plan would ensure their being up to a proper standard. Singing societies should be revived — and quickly, or they will disappear entirely. The movement now on foot to incorporate a children's chorus in every large festival is most valuable. It is not only a joy in itself to hear fourteen hundred fresh young voices singing with an ease and a lack of self-consciousness that is surprising, but in this and similar choruses we have the nucleus of the adult choir. At present there is little for them to sing, but that will come as soon as the demand is realized.

To carry on the great work teachers must be trained, not composers. We could accept without harm a few more good books on music, especially books that would do away with the impression in the minds of non-musical people that music is some kind of jugglery. Also, more light on the history of the art would be welcomed. One great drawback in the past has been that a man who knew music did not know how to write, and a man who could write did not know music. Today there are several men who can do both, and their books make excellent reading. But there is plenty of room for more. We also need more musical journalism. The concert reports in the daily papers are not sufficient. The critic has never time or space to discuss the art. What is wanted is a periodical which, of course, must be more than reliable, conducted by the foremost accepted authorities on music. This has been tried, not once, but several times, but never with success. The public is not yet trained sufficiently to consider music as anything but an emotional amusement. They must be

taught. Once the majority is on the intellectual side, they will clamor for knowledge. The duty and responsibility of teachers is to train the public. The composer will take care of himself, and he may be trusted to express himself up to the standard that is demanded of him by the public.

MODERN TENDENCIES IN CHORAL WRITING

CLARENCE DICKINSON

New York City

Richard Wagner defined Great Art as the expression of Great Need. A great art period occurs when a whole people is possessed of an universal emotion; when a whole people is conscious of a common emotional need, a common longing which cries out for expression and will not be denied. Every great art period has been such an expression of the common—universal—emotional need of the people among which that art period has had birth and developed. When the Church in Italy had become lifeless, when it had ceased to mean anything to the seeking hearts of the people, who gave tribute to it only because of their fear of its other-worldly power, came Francis of Assisi, bringing God again to man in a language the common people could understand, revealing to them the human, tried, triumphant Christ. Hand in hand with the great leader went Giotto the painter, picturing the stories he told; and Jacopone da Todi and other singers, putting into verse and rhythm and tune the *Dies Irae*, the *Stabat Mater Speciosa*, the *Stabat Mater Dolorosa* and others, pictures of the life of the man Christ, his human mother and all his family and friends, in whom all Italy was absorbingly interested, of whom they all joyfully and lovingly would sing. A similar art development followed upon the great emotional movement led by Luther in Germany two centuries later, when Altdorfer, Dürer and others painted and Johann Sebastian Bach sang the deep, crying needs and longings, and the new faith enunciated by the great reformer in sermon and in verse. It were fascinating to linger over this consideration—needless, however, to multiply instances.

The art of the present age is *not* an expression of the universal needs of the people. The universal need and longing is better

expressed in terms of steam and electricity and physical motive power. Hence our art is not vital, inevitable. It is not an unrestrainable, not-to-be-denied crying out of the hearts and souls of the people, finding expression in the great man of genius to whom it is given to be the *voice* of the age. But it is an *article de luxe*—an article of luxury. Hence, reaching out after this article of luxury, we take whatever comes our way of beauty from all schools. In the architecture in our cities, universal suffrage prevails—a little of everything from Romanesque to Arabesque. As it is preëminently a scientific age, we concern ourselves greatly with the *how* of the doing, the technique of art; instance the many schools of painting, all of which are concerned with the technique of the art, the study of its problems, and all of which refuse to concede that art has great, inward, profound, universal things to express of which technique is but the garment, the outward and visible sign.

This same is true of music, but in lesser degree, since *music is music* and can express, as painting cannot, the very complexity of our age and its dimmest, vaguest aspirations. And because music can express *anything*, it is more of an universal necessity than the other arts. Because it can express *anything*, it must forsooth do even menial service and, in the name of the greatest living composer, let dogs howl, steam radiators whistle, babies cry, and dishes smash. This is the expression of the age's utilitarianism, but can hardly be dignified by being considered an expression of its scientific character. That technical and scientific quality is reflected in the mathematical school of composers, who produce truly wonderful *compositions*, which, however, the people will hardly accept as *music*. I remember Mr. Stock's criticism of Max Reger's setting of "Leise, leise geht der Tag zur Rueste"—"Softly, softly sinks the day to rest"—as a beautiful poem spoiled by being worked up into a physico-mathematical problem.

After all, the striking feature of the choral writing of the present is its eclecticism—its gathering together of all the so-called schools of writing, its imitation of their manners and their successes. The first of these schools or periods of influence to be noticed

is the old Latin Church music. Seeking for choral music of other periods to fill a certain gap in our own, the exceeding beauty of Palestrina, Pergolesi, Vittoria and other old Latin Church writers was discovered and their works brought to performance. Their beauty and success has brought forth imitators in the contrapuntal style, from Grell, Wüllner, Herzogenberg, Draeseke, etc., to the present moment.

Secondly, Russian music has in the last decade figured very largely in programs instrumental and choral. Russian choral music has a style individual and peculiar. Since there are no organs in the churches, it is wholly for voices unaccompanied. The Russian Church is a hierarchy, having nothing to do with the people, *as a church*, founding no hospitals, establishing no asylums, giving no pity or help for the cares and sorrows of earth. It is a cult, a representative of heaven upon earth. Hence its churchly music is also without care or sorrow, pleading pain or penitence; hymns as of cherubim and seraphim about the throne continually praising the Triune God. Following the form of the unaccompanied Russian Church music of Glinka, Bortniansky, and Tschaikowsky is preëminently such a prolific and gifted writer of rarely beautiful, sacred choral music as T. Tertius Noble of York Minster.

The third noteworthy development in choral music is what might be called its "orchestral" development—a prevailing custom, especially among the great German writers, of writing for voices as if writing for orchestral instruments, with some limitations of range only. Georg Schumann, Hugo Wolf, Sigmund von Hausegger, and other great German choral writers, treat the body of voices for which they write as an orchestra, and abate little of the demands they would make on the instruments, in harmonization, in striking intervals, in remarkable range of tone, in interesting complexity and marvelous expressiveness of effect. Glancing rapidly back over the history of music, it is interesting to note that vocal music was the first to be born and to be, in some small measure, developed in Western Europe, instrumental following and imitating it. Harmony being elemental, the effect

of complexity and impressive bigness was sought by the addition of many voices, composers writing in as many as fifty-two parts. As harmony developed and became complex, the composer was unable to cope with its complexity in many voices, and the voices became again but four. Now we have reached the point of truly remarkable, oft-times almost incomprehensible, development in harmony, and have also learned to use the many voices. We have complexity of harmony and multiplicity of parts. The first is last. Vocal music, which led instrumental in the beginning, follows it now, emulates it, vies with it and reaches a height hitherto unknown in choral music. All the orchestral complexity is possible now in choral writing, and in choral production or presentation, and with this all the warmth and color of the human voice. For the first time in the history of music, we can have and we should have the vocal orchestra — had we but some King David or some Colonel Higginson to make it a *practical* as well as an *artistic* possibility!

THE INFLUENCE OF THE PIANOFORTE ON THE
GENERAL DEVELOPMENT OF MUSIC

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I wish to divide what I have to say today under two heads. First I shall try to show that the piano has been the greatest single factor in the development of musical art and the dissemination of musical knowledge. Second, although the influence of the piano has been greater than that of any other musical instrument, I shall argue that this influence has not been in every respect a beneficent one—in fact, that the piano has been a detriment to music, so that it may not be too strong to say that in many ways the piano has been and still is a curse to music.

Music in all its branches is the expression of the spirit of humanity, and the music of any age is the best expression of the spirit of that age. In other words, the music of any period best reflects the state of society and of civilization in the age in which it is composed. As Lord Bacon said, "It hath been anciently held and observed that the sense of hearing and the kinds of music have most operation upon the manners." The music of a people is conditioned largely by the character of that people; thus the music produced by the French, in spite of foreign teachers and players, and of foreign influences of many kinds, has always been distinctively French music. There has always been a polish, a grace, a *bonhomie*, an artistic finish in the music of the French that outlines very accurately the character of the French people. As the paleontologist will take a fossil bone and from it reconstruct almost to a certainty the antediluvian monster of which it once formed a part, so the student of musical history could almost reconstruct the frivolous age of Louis XIV, XV, and XVI by the study of the music of the Couperins, of Marchand, and of Daquin. On the other hand, out of the "*Sturm und Drang*

period" in Germany came forth Beethoven, Schumann, and Wagner — the music of each influenced, of course, by the character of the composer, but in each case showing plainly the character of the age in which he lived. The development of the art of music in all its branches is conditioned largely by the state of the development of all the arts and sciences, that is, by the sum of human knowledge; but it is especially influenced by the perfection reached by those arts which produce the material through which the artistic musical impulse is expressed. In every art, the artist and the means he uses for expressing himself mutually influence each other. The artist must have the materials with which to express his thoughts; and not only the mode and the perfectness of the expression, but also the very thoughts themselves, will vary according as the material is, or is not, suitable. Phidias or Praxiteles would never have produced those marvels of sculpture that have ever remained the admiration and the despair of sculptors, if marble of the finest texture and of the most even color had not been ready to their hands. In the days of Pan we may be sure that where the reeds grew straightest and most abundant, the pipers were most numerous and piped most sweetly. It naturally follows from this that the greater the range of expression a musical instrument has, the more useful it will be to the composer, the more it will influence him and, through him, the more it will influence the art and the practice of music in general.

In the beginnings of music it was the human voice, at first singly, afterwards in combination, that determined the range of human musical endeavor. Later, pipes of reed, of horn, or of metal, harps and other stringed instruments played by plucking with the finger or by the friction of the bow, greatly widened the scope of musical expressiveness. Much might be said to the credit of the lute, that slow-moving, soft and delicate instrument whose "lascivious pleasings" provoked the contempt of Gloucester in Richard the Third. The lute occupied at one time the position afterward taken by the spinet or virginal, and still later by the piano, as the instrument of the home, and no doubt there may

have been *Lieder ohne Worte* for the lute that were as much a part of the home-life of that age as were Mendelssohn's in the middle of the last century.

More credit still should be given to the violin and to instruments of its class. After a slow growth of a thousand years, it blossomed into perfection as it came forth complete from the hands of the Amati or of Stradivarius. Along with the perfecting of the violin came a growth and a development of instrumental music, but only within the very narrow limits imposed by the violin nature. The violin is by nature a one-voiced instrument, and it would be unreasonable to expect that composers who had little or no means of producing harmony should be great masters of harmony, or should bend their efforts in the direction of producing harmonic effects. The constant trend of the growth of musical composition has always been toward harmony. It is true that many violins playing together may make harmony, but music and the art of composing music, like other arts, developed along the lines of the least resistance. A composer with an instrument at his disposal on which harmonic effects are easily obtained much more naturally emphasizes the harmonic side of composition than one who is accustomed to expressing himself by means of a one-voiced instrument. The instruments of the violin family have not been improved for two hundred years and their influence on composition seems to have ceased when the process of their development was complete. What great modern composer can be said to have received his inspiration from the violin?

There is but one instrument that can be compared with the piano in its influence on the development of music, namely, the organ. But the organ, until recently, has always been inaccessible, clumsy, expensive to build and to operate. It has been called the leviathan of instruments, and one always feels chary of being too intimate with a leviathan of any kind. Besides, the use of the organ, until the invention of the motor, required the coöperation of at least one other person, and sometimes of a number of other persons, besides the organist. All these disadvantages were great obstacles in the way of the organ's ever exerting a great

influence on composition. Some of these obstacles have been overcome in recent years, and it is quite possible, owing to the wonderful improvements in the art of organ-building, that this greatest of instruments may again exert a powerful influence on music. But the very character of the organ is so impersonal, is so possessed of a certain aloofness, what one German writer calls "majestic passionlessness," that it can never intimately affect the lives of the great mass of people or stir a composer to the utterance of his inmost thoughts. During the short period when the organ was relatively a more perfect instrument than the piano, we find that the greatest musicians were also organists as well as players on the harpsichord or piano — witness Buxtehude, Reinken, Bach, and Haendel. As soon as the piano regained its position in the race for perfection, composers largely forsook the organ for the smaller and more accessible instrument, and there has not been since Bach and Haendel a single composer of the first rank who has not been a pianist himself, or who has not composed his music with the help of the piano. Gluck, when he wished to compose, took his little instrument out into the open fields with him. Chopin composed at the piano. One of the most pathetic pictures in the history of music is that of Beethoven, in his deafness, sitting at the piano and breaking the strings in his frantic endeavor to hear the piano express the musical thoughts of which his mind was so full. Everyone knows that though Wagner was no pianist, he almost constantly used the piano when he composed. Beethoven played the organ all of the first part of his life, but, though he wrote for almost every other instrument and combination of instruments, he wrote nothing for the organ. Many great composers have played the organ more or less, a few have written some compositions for it, but none has been greatly influenced by it, has taken it into his inmost confidence and told it his most intimate thoughts.

In saying all this I have no thought of decrying the value of any instrument other than the piano; I am simply stating historical facts. As I shall try to make it appear later, I believe that if a large part of the time given to piano-study and piano-playing

could be devoted to some good purpose like the study of the violin and the voice, or to the cultivation of orchestral and choral music, the cause of our art would be much advanced thereby. But the piano is preëminently the instrument of the composer — as Marx says, “The pianoforte is at once the race-course of our imagination, and the confidant of our solitary and deepest thoughts” — and it is the composer who registers the advance of musical thought. The executant, no matter how great, can appeal to but a limited clientage; the composer speaks to the people of all ages, of all countries, of all tongues. Instruments other than the piano have their points of excellence, and each in its well defined field is in some respects the superior of the piano, but no instrument combines in itself so many points of excellence, so many indispensable advantages for the composer as the piano. It gives to the single performer the widest range of musical expression, enabling him to produce at will all those necessities of modern music — polyphony, melody, harmony, rhythm, dynamic shading, accent, and, to some extent, tone-color. Thus there is a wider range of musical characterization in music written for the piano than in any other branch of the art of music.

As I have said before, the natural trend of musical development has always been toward harmony. Every art must of necessity grow from the simpler to the more complex. Thus in music we have first a single melody; then two melodies, one of which is subordinate; then two equal melodies; and then all the complexity of polyphony, gradually growing into harmony. In harmony, we have first a single melody, harmonized; then many melodies weaving themselves into the most complicated harmony. So we have first the single scale of seven tones, these rearranged into seven modes; then gradually twelve keys, each built on the same pattern, and each accompanied by its secondary or minor mode; and lastly, all scales, modes and keys united in one grand tonality. All the chord-relationships of every key used as a unit blended and contrasted with the chord-relationships of every other key, many voices woven together in free polyphony to produce chords and key-relations, the whole surging onward with the attendant

factors of rhythm, accent, tone-color, tempo, and dynamic shading — such is the astonishing height which musical composition of the present has reached. As the violin is a one-voiced instrument, the piano, though capable of producing fairly satisfactory lyrical results, is essentially a harmonic instrument, and thus its nature is in sympathy with the tendency of musical development in general. The piano, with its predecessors the harpsichord and the clavichord, by offering to the composer an instrument on which he could produce, singly or in combination, all these effects of harmony, melody, polyphony, rhythm, etc., have made themselves the most potent factors in the development of music. Not only has the piano been the instrument of the composer, it has been the instrument of the home, and whatever influences the home-life of a people molds the character of that people more than any outside influence. Even the piano's predecessors, the harpsichord and the clavichord, were the instruments of the home. We read in Pepys' diary that at the time of the great fire in London, as the inhabitants packed their household effects into boats to convey them to a place of safety from the fire, nearly every boat contained a spinet or "a pair of virginals."

As the technique of harpsichord- and piano-playing became greater, the player made greater and greater demands on his instrument. It is well known that in Liszt's time pianos were quite unequal to his demands. It was no uncommon thing for him to put a piano *hors du combat* during a concert and be obliged to have another rolled upon the stage, as a new world for him to conquer. Thus the playing of Liszt and his followers actually compelled the piano manufacturers to change the structure of the instrument to meet the requirements of this new school of playing. It is possible that the playing of some of the most recent athletic pianists may in time necessitate a still farther reinforcement of the instrument in order that it may continue to brave with impunity their furious assaults. As the piano became more perfect, the pianist and the composer were stimulated to seek out new effects, and, when found, to produce them in their playing and in their compositions. If we consider the various stages through which

the piano has passed in its wonderful development, from the warrior's taut bow-string, through the monochord, harp, harpsichord, and clavichord to the modern concert grand, we shall see that the art of musical composition must have become broader, more expressive and more perfect, if it did no more than to keep pace with the piano itself.

So far I have presented but one side of the question. I think it is evident that the piano has had the greatest influence of any instrument on the development of music, but has that influence always been a good one? We must confess that it has not; it has not always been exerted for the furtherance of the best interests of music.

Art is the flower of civilization; music is the flower of art; in power and expressiveness it leaves all the sister arts far behind. In the gradual uplift of mankind throughout the ages, art must come late. Music then must come last, for music differs from the other arts in that it is itself the product of art. Such a thing as a tone ready for the composer's use does not exist in nature. Music is impossible in any country where civilization has not already reached an advanced position. Musical instruments presuppose a high degree of skill in metallurgy, in mechanics, in wood-working, in the manufacture of strings, felt and leather, in a knowledge of the laws of acoustics. Music is the most ideal of all the arts, dealing with the most evanescent material. It requires for its appreciation that we grasp with the imagination ideal beauty of form, which, built of thin air, trembles for a moment on the ear and is gone. In the other arts, as in painting, sculpture, and architecture, the whole art-work is present to the senses at one time, whereas in music but one tone or chord is heard at a time; so, in order to understand a musical work, the memory and the imagination are called into play. To understand music we must coördinate and compare what we actually hear with that which no longer exists and with that which is not yet created. Appreciation of such an art, then, can only be attained by those in whom the powers of imagination, discrimination, differentiation and comparison are highly developed.

Has the influence of the piano been exerted solely in the direction of producing such an appreciation as this? The tone of the piano is a ready-made tone; the player is not required to build in his imagination the tone or tones he is to produce before producing them. When the instrument is properly tuned, the pitch of each tone is so determined by the corresponding key, that the wayfaring man, though a fool, cannot err therein; it returns to him as true an answer as to the most consummate artist. These qualities may or may not be defects; whether they are or not depends upon how they are used. But the truth is that because of these qualities the piano has done an immense amount of damage to real musical art. The fact that up to a certain point it is an easy instrument to play has not proved an unmixed blessing. Although giving a fine piano recital calls for the exercise of the very highest qualities of both mind and body — some psychologists, indeed, insist that such exercise is the most remarkable of which the human mind is capable — still a very large part of piano-playing is done on a strictly mechanical basis. The singer, the violinist, the 'cellist, the slide-trombone-player and to some extent the players of all orchestral instruments, must think their tones, must hear them with the inner ear, before they can produce them; but the piano-player, when he sees a note on, let us say, the middle line of the treble staff, often, I may say usually, has no conception of any musical effect; he simply thinks a certain white key and puts his finger on it. The mental process of a piano-player, reading a piano composition, becomes nothing but translating the black and white of the printed page into the black and white of the piano keyboard. The real musical idea does not exist in the mind of the player at all. How many times have we as teachers explained to a student, much to his astonishment, that the passage he is stumbling over so painfully is precisely the same passage he has just played, perhaps fluently, in another key? How often do students come to us who have attained considerable digital dexterity, but who are pitifully helpless when asked to play the simplest melody by ear, or transpose a melody from the key in which they have already played it, or harmonize a short melodic phrase.

Many vocal teachers complain that, at a voice lesson, brilliant piano-players cannot vocalize the simplest phrase. They are obliged to translate it on the keyboard first; then, after hearing it in the tones of the piano, they can sing it. This of course is not reading music at all, a phrase sung in this way is not read, but sung from memory. When a pianist, after many years of work, begins to realize the meaning of the printed page, he gradually learns to read it in the same musically intelligent way that the singer uses almost at the beginning of his study.

No one will contend that this is a desirable state of affairs; but where lies the blame? The blame lies, first, partly with our notation, the staff notation; second, very largely with the piano itself; thirdly, partly with our methods of teaching.

It lies with our notation because when we use symbols which represent absolute pitch, and hence indicate individual keys of the piano instead of musical ideas, it is much easier for us in reading them to think in terms of mechanics than in terms of music. In this respect the Tonic Sol-fa notation is infinitely superior to ours, since each symbol conveys to the mind of the reader an actual musical thought. But it seems hopeless to try to change our notation. Besides, the blame does not lie altogether with the notation, for singers and violinists do learn to think music by its use, and it is possible, though difficult, for a pianist to do so.

Second, the blame lies partly with the piano. Yes, and therein is the piano's menace to musical art. Being the most influential instrument, and the one that touches most nearly the musical life of the people, the favorite of the composer, the one possessing by far the greatest and most abundant literature, it is particularly unfortunate that its influence is often exerted for evil instead of good. But, if the piano is to retain its character as an instrument, if it is still to continue to be a piano, we have no remedy here. The difficulty is inherent in the nature of the piano itself, and we cannot change it.

Third, the blame lies with the teachers; and with the teachers, too, lies the remedy. As teachers of the piano, we have in our

hands the most powerful instrument for influencing the development of music and of musicians, and for molding their characters. We must see to it that the symbols of music are really musical symbols, that the musical ideas of the printed page become in the minds of our students real musical thoughts. There is of course a mechanical side to piano-playing and teaching. The piano is a machine, and must be played in accordance with the laws of mechanics. Every teacher must take into account this side of piano-teaching, drawing a sharp line between the mechanics of piano-playing usually called "technique," and the aesthetic or interpretive side, sometimes called "expression." We should constantly warn pupils that this mechanical, technical work is but a means for a much higher, much more noble end, namely, the power to interpret music, to think the great thoughts of the great composers after them, and to act as a medium through which these thoughts are transmitted to hearers. The perfection of mechanics is the mechanical piano-player, the pianola, etc. The perfection of musical thinking is the great interpretive artist — such an one as impels us to say, as our beloved MacDowell once said to me regarding a great pianist, saying it reverently and with an almost religious fervor, "I thank the Lord that there is a man living who can do such beautiful things." Beautiful things, even great things, may be done on the piano, and it is for us to teach our pupils how, in spite of its tendency to emphasize the mechanical side of music-making, the piano is still the noblest of all instruments, the most intimate confidant and the best friend of the musician.

THE PROS AND CONS OF THE MECHANICAL PLAYER

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Some thirty years ago there was sold over the counter of music shops a little toy, to be classed with music-boxes and hand-organs, that cranked out its wearisome tunes by the aid of perforated rolls of paper and a set of melodion reeds. At present this same perforated roll of paper or brass has its grasp on the best instruments of the piano manufacturers, the most elaborate and resourceful pipe-organs, the only adequate and enjoyable reed-organs, and has invaded the homes of rich and poor alike throughout the world, civilized and uncivilized. Its chief rival is that marvelous box with disc and megaphone which appeals to the popular ear under the avowed motto, "Every dog knows its master." To be classed with the latter also are the "You touch a button and we'll do the rest" instruments, the best of which return faithfully what some master of music confided to it earlier. Caruso on tap in every hamlet in the land; Grieg returning from the dead at the tyro's bidding; symphony concerts in every rich man's palace, to amuse his infants or entertain his guests! While these marvels are so near to happening that even the very elect are stirred, it is useless to cry out "Fraud," "Imitation music," "Bargain-counter tunes," unless these words are supported by adequate and forceful arguments. In spite of the protest of musicians, the public intelligence draws its own balance of defects and advantages in the music it hears; and between Paderewski on the pianola and Peter Piper stumbling over the keys of his piano, it knows how to judge. Neither sort of music is perfect, and on the surface the question appears to be mainly one of taste. On looking closer, however, it may be that there is involved a matter of very great musical significance.

Recently, a warm advocate of the mechanical players, who is himself a composer and an able musician and educator, stood under fire before a group of his friends urging that through the interpretation that may be given by the use of a pianola (or its equivalent) one can perfectly well reach the "soul of the composer" — declaring flatly that pitch and time are all that is essential to music. "What about rhythm, apart from time-keeping?" "Unimportant." "What about color, orchestral and otherwise?" "Perfectly non-essential." If by presenting the outlines of melody and harmony at a proximately correct pace one may reach the "soul of the composer," all else is, let us say, "over-soul," "ultra-refinement," "superfluity." Such a creed is definite. It may be defended, or attacked. And somewhere in connection with argument for or against this thesis lies the case of any mechanical player which is to be guided in its career.

Before undertaking the task, let me remind you that the question of its mechanics is immaterial. Anyone who has attempted to study the problems of pipe-organ performance today knows that the amount of mechanism is enormous which is at the organist's command to do the multitude of things which his massive "house of sounds" permits. If a further application of mechanical principles can relieve him of the tasks he has heretofore managed through keyboard action, there will be plenty yet to occupy him in speeding his musical automobile over the highways of tone. The question is solely one of musical result. The organist of fifty years ago used to pull each stop and coupler individually, with awkward reach of arm and sway of body; now his push-buttons and tilting-tablets accomplish all he formerly attempted and open to him many new possibilities. They do what he wishes and are a permanent gain. To throw them over would be like rejecting the Boehm flute, the valve trumpet or horn. But the automatic keyboard must make good its promise. Not musical loss, but musical gain, must be the price of its adoption.

Moreover, the question concerns not what we hear, but what we admit to the circle of musical effects. My good fortune permits

me to live in the country. When I try to coax the soul of Beethoven or Bach once more to live in my piano, a listener in the room has little need to shut his ears to other sounds than those I make, but when I go to the city to enjoy the like conjuring by the master-magician, Hoffman, or one of his peers, I summon all my powers of concentration to shut out the rumble of trolley cars and elevated road, the whirl of ventilating fans, the click and roar of elevators, even the fuss and stir of the audience about me, so as to catch the undiluted sweetness of the music itself. Who is there that is unaware what a noisy clatter of bones we should have if a master-pianist were to render his program on an instrument without strings, or an organist to push his levers to mute pipes? If there are essentials and non-essentials of sound practically involved in every moment of musical utterance, may there not be essentials and non-essentials in the musical web itself? In such a case, if it be the non-essentials that give us pain or pleasure, then should we not resolutely thrust them out of mind together with the motor horns and electric whizzes that we have learned to ignore so easily? In such a case, therefore, blessed be the educator who can teach us to reach the soul of the composer with but a roll of perforated paper and a wheezy melodeon. In that day, too, no longer can my friend the music-dealer thrust the Victor record without the pale as he once did by advertising "Every kind of Musical Instrument, *and* the phonograph!"

For in the phonograph doth lie
The heart of music's mystery.

It is evident, therefore, that a search for the defense of the mechanical player is necessarily a search first of all for the essence of music. Granting that that be known, the value of these instruments will depend upon two things: First, upon the extent to which, in skilful hands, they may be made to reveal that essence; and, second, upon the educative influence of their unintelligent use.

Music is of value both for what it is and for its emotional context — for what it does and for what it reveals. A vast confusion in the discussion of musical topics is due to the loose application of the term "the language of the emotions" to music.

Music is a mirror of the emotions, to be sure, but in so speaking we are involving not music alone, but also the larger context drawn from life and caught up by the suggestiveness of sounds. Marvelous indeed is that power of association by which the vigorous and steady pace of a music in double pulsations can conjure up the march of armed men, the wandering lure of a chromatic melody and certain minor or chromatic chords can strike gloom to the spirit or stir the heart to aching, and rich and elusive chords with melodies that come and go among them can run the gamut of longing and passion. It would be hard to name an emotion for which music cannot find a suggestive sound or group of sounds and silences; though in the case of some baser, less lovely emotions, one must take combinations of sound but recently admitted to the art. On the other hand, much of the greatest music does not appeal to localized emotion at all, but holds our interest and attention through qualities all its own, the peculiar properties of this one art. Irreparable as would be the loss of that literature of music which has given itself to the illustrative function, including as it does all dramatic music, most vocal music, and all descriptive music, whether to a definite program or to the mood of an apt title — incalculable as would be that loss, the art of music could still stand secure, while there remained the wealth of created works which are the outcome of the aesthetic impulse alone, so-called "pure music." In these latter works one may find the soul of the composer revealed by his use of material. He takes purely physical effects of sound and endows them with a new meaning, making out of them musical effects. Thus, sounds of various durations he elevates into rhythm, sounds of certain selected pitches he fuses with the rhythm into melody, synchronous combinations of chosen pitches he transmutes into harmonies, varied and contrasting qualities of tone he values as musical color. Again, out of these musical elements he goes on to create his work of art, a musical composition. It is a structural work, an architecture of tone. Its pillars and arches, its walls and its buttresses are as important as are the materials themselves. Proportions as well as adornments are to be reckoned with. When completed,

it has its meaning in itself, apart from the fact that it may serve a worthy end. This meaning is unrolled to the hearer; is never entirely revealed to him, save by anticipation, until the music is finished; but is progressively disclosing itself. For its apprehension the rendering of the music must be such as to utilize all those musical effects which are involved in the structure. Just so certainly as they are delivered in due proportion and completeness, just as certainly the trained listener can gain access to the meaning of the music, to the soul of the composer.

But right here we are met with the predicament that few listeners are trained; and by that I mean, are actually able to hear what is presented. Do not misunderstand me as referring to any sort of theoretical knowledge, valuable though that is as an aid to audition. Nor am I referring to the power of memory by which one moment of delight can be recalled and compared with another. I am speaking of the apprehension of the musical material, moment by moment, as it passes. Suppose the Boston Symphony Orchestra were delivering the first strain of the prelude to Parsifal. Unto many it would come as a sustained, somewhat aimless tune, of wandering and perhaps indefinite values, either in length or pitch, and of no very pronounced quality. To others each change of pitch would be significant, each new tone would help reveal a rhythm now subtle, now direct, and always understandable, each new shade of volume and of color would add its unmistakable impress. The former might be quite able to whistle or hum an approximate reproduction of what they heard, but only the latter would have really apprehended the Eucharist melody as Wagner designed it — that is, have really reached the soul of the composer. Such inadequate hearing is by no means confined to the amateur class. Many a professional singer, many a violinist, grasps his music in terms of his own instrument merely. As you hear him sing or play, it is clear that to much of what his companion, the pianist, is doing his ear is deaf. The music is not a beautiful unity to him, but only a tune with a background.

With such a manifest variation in the capacity of accurate hearing among the musically minded, there comes naturally a

corresponding variation in musical taste. It does not need demonstration here that the time-keeping process in its more obvious manifestation is the first to tickle the ear of man; both historically and logically this may be assumed. But the more refined and elusive traits of musical rhythm — with its accents tonic, agogic and harmonic, its cross-accentuations and rhythms, its expansions and contractions of group-form, which play over the sea of tone like the waves and wavelets of the ocean — these are quite unknown to the primitive instincts of the average untutored man. Again, we all know the charm of the simple folksong — its easily analyzed pattern, with materials drawn from an obvious scale-form, and based upon a few readily associated chords. But to follow the interweavings of several melodies, or to feel the charm of a melody drawing in its course upon several scale-forms and based subtly upon many and complex chords, or to thrill to the unfolding of a motif as it lends its strength or grace to an extended movement — this, again, is granted to the more sensitive or better trained only.

Then, too, the uplift of lusty volume, the intent of the faint and far, the restfulness of soft crooning, the passion of a yell — this we all know in life and in music. But the exact gradations of tone-volume which set melody, harmony and rhythm at the point of greatest effectiveness, the fine and delicate shadings that excite or sooth the spirit with a touch at once commanding and comforting — these it is the privilege of the elect to feel.

Finally, there are few who cannot find a distinctive pleasure in the trumpet's ringing tones, the incisive vibrations of the violin-string, the melting pervasiveness of the horn, or the tinkle of the triangle. But confront the *average* citizen (outside of Boston!) with the million-hued kaleidoscope of a Strauss score, or even of a Beethoven score, and "It's the brass band for him." I venture to say that even in Germany, which has by now thoroughly assimilated Wagner, said citizen prefers him rendered by the military band.

In fine, music, which is essentially the art use of the four distinctions of tone, namely, duration, pitch, volume, and timbre, in

the course of its evolution has gone far afield from the obvious in each of these characteristics, so that most of the great art-productions have freely utilized, to the utmost, subtlety in all characteristics. Rhythm, melody, harmony, and color each have their part to play, and a complex part, too, in every masterpiece. In order to feel these subtleties the ear must have learned to recognize them with the ease of the inevitable, since only so can they convey their message from soul to soul.

Conceding this to be the structural content of music, we may apply it in judging as to the value of the mechanical players.

No one will question the statement that pitch can be located as perfectly with a self-player as when one's self is the player. Harmony, then, is safe from distortion. But melody does not fare so well. However cleverly the new device may pick out any special tune from the harmonic masses, there still remains the treatment of that melody itself, due to the relation of melody to rhythmic accent. Accent, it must be insisted, is no mere matter of noise. Every thoughtful listener must be impressed by the rarity with which cultivated music uses accent created by volume of tone. Far more frequently length of tone, slight modification of time, or treatment of chord, is relied upon to create the rhythmic swing. The mechanical player does not easily lend itself to this varied treatment of accent; so that one of the most evident disappointments of the cultivated listener is in the crude, monotonous leveling down of that life of the music, rhythm. Still further, special volume is frequently applied to only a portion of the tones sounding at a given moment, or one portion is increasing in volume, while the other is decreasing or halting at a given level.

The mechanical player cannot as yet admit that sensitive adaptation of loud and soft to the requirements of each moment which the composition demands. In fact, if it did, there would probably be substituted for finger-technique another technique well nigh as complicated. To reply that a skilful player can frequently get nearly as much light and shade as a pianist, still more, as an organist does, is only to remind us again of the defective hearing of the average listener.

And what about color? As to this we need only remark that color on the pianoforte is largely an effect of touch and of pedal-technique, and that color on the organ frequently demands three or four keyboards (including the pedal) at a time, in order to set forth the limitations in this particular. With the mechanical player one can create a chromo, but not a painting; can see a color photograph, all sicklied o'er with the cast of its filter-screens, but not the glorious landscape of a creator.

In brief, the manipulated playing-machine is at present too crude to give with exactitude any of the finer distinctions, save those of pitch, that enter into a work of musical art. To listen to its rendering is like looking at a badly retouched photograph, in which the lines that reveal character have often disappeared and a suspicion of caricature is over all that one sees. The best manufacturers are aware of it, and are doing all that an enlightened business instinct can to remedy the defects.

In the meanwhile, must we musicians scorn and reject these would-be interpreters of music's message? Well, to begin with, let him that is without sin cast the first stone. Suppose I were to catalogue in a corresponding fashion the sins of the average musician (not to say amateur) — missing or wrong notes, the distorted time, the left hand that knoweth not what the right hand doeth nor when, the unintelligent pound of the keys, the monotonous and faulty color, the thousand inaccuracies and infelicities that strew the pathway of performance — would not the balance of defect lie far upon this side?

"But," you say, "such arraignment cannot be made of the best performance, nor even largely of that of really talented students of music." Granted. And, moreover, the entire literature of keyboard music for piano, for organ, harpsichord, or clavichord, all has grown out of the sensitive endeavor of finger and feet to create a music in which the special advantage which that particular keyboard instrument has should lend its own value and aid to the whole art-work. This is true of the adapted literature equally with that originally conceived for the given instrument. Thus

the test of success for an organ or pianoforte transcription of an orchestral composition is not that the former contains all that was in the latter (a thing absurd on the face of it), but that, in connection with the inevitable omission and substitution of material from the latter, in order to obtain clarity and cohesion, there has been infused into the former that sense of inevitableness which not merely proclaims the work great, but shows it to have a worthy enunciation, even if it be not the original one.

Just here comes the wholly strong feature of the automatic finger-mechanism. It renders with absolute fidelity and insistence certain of those features of a musical art-work which transcend the peculiar medium of expression — without which in every medium it could not be known to be a work of art — *pitch and pace* — wanting which there is nothing, but with which the giant outline may always be seen, however dimly. This is *not the same* as saying “non-essential,” “immaterial” to every other quality; yet it is sufficient to warrant musical educators in hailing with cordial delight the mechanical player, and utilizing it in the most effective way. The automatic instrument has far more to fear from its friends than from its foes. Why not confess that there is plenty of music which wholly transcends any limit to which the pianola or orchestrelle has approximated as yet? One may find perhaps the best illustration of this, not among the subtle, intricate and indefinite creations of the modern French school, but in the banal commonplaces of early nineteenth-century Italian opera. Who could imagine from a pianola rendering of “Caro nome” that audiences would have listened breathless to its worn cadences and feeble harmonies? But let our friend the megaphone turn back to our ears the hint, be it only the travesty, of a wonderful voice, and some echo of the power that made our grandfathers weep or shout themselves hoarse has touched us and we see a little into the soul of the composer. Not outline, but color, is the essence of such music. Again, let an Aeolian Organ present to us a transcription of the Mozart G minor Symphony and much pure delight can be our meed — not at all because the pipe-organ is a good imitation of an orchestra (indeed, if it were, so much the worse), but

because the clarity of outline, the firm, incisive upbuilding of climax with a minimum of material, the charm of recurrent mood and of reticent ending — these come before us in organ tones with something of the same conviction as in the orchestra. On the contrary, the Tschaikowsky *Pathétique* can be made to surge into wonderful climactic roars of passion and pain, can die into infinitesimal murmurs of organ whisper, compared to which any orchestral climax is weak, any hush of muted strings assertive, yet still the organ leaves us cold and unconvinced; the common ground of musical essence has been missed here.

The automatic player, then, is a two-bladed ax in the hands of the educator. With it he must hew, not wildly, but to the mark. In wielding it he must utilize those compositions wherein its peculiar excellences stand out, or if he trespass this line, he must neither minimize its defects nor fail to stimulate the imagination so as to rectify hearing. Its use for students of audition is two-fold: (1) to permit every composition that comes within its proper scope to become familiar in the way possible only through frequent repetition; (2) to arouse attention to the factors in which it excels, and prepare for a keener listening to other and better renderings of the same music. A teacher who makes systematic and extended use in this way of the perforated roll can accomplish most valuable results.

But what about the machine as wielded by those who are innocent of any ambition save the ambition to make a facile noise? Well, just here, in my estimation, the automatic player justifies itself beyond cavil. I call to mind a friend who twenty years ago used to bombard heaven with his raucous "I think of thee, Marguerite" and "Over the garden wall" to the stumbling tinkle of his young wife's accompaniment or his own untutored pound. Unto him came the use of an orchestrelle, richly endowed with rolls of the march and rag-time variety, a few Wagner excerpts, some Liszt transcriptions of great songs and a little Chopin. Ten years later a good selection of orchestral transcriptions, some Beethoven, even some Bach, testified to new tastes; his songs had come to be Schubert's "Wanderer" and "The Two Grenadiers"

of Schumann, while his little son was not only an excellent manipulator of the rolls, but was showing in the care with which he worked under a good teacher that he had learned the lesson of a facile and accurate finger, and was becoming acute to see and render the subtler values of music not well presented by his mechanical player.

Last summer two business men stepped into a vacation concert of the Chicago orchestra. Soon one of them grew tired and remarked, "Let's move on!" "Wait a moment," replied his friend, "they are playing the Midsummer Night's Dream Overture." "But I didn't know you cared for music," said the former. "That is true; but last winter I bought a pianola. Isn't it wonderful?" was the answer that heralded a new grip on life.

As the clavier drove out the lute, as the piano dispossessed the cottage organ, so, I am sure, some more perfect interpreter of musical loveliness will crowd to the back the punctured roll. Every imperfect struggles toward perfection; and the honest critic who welcomes all that climb into the path over whatever wall can afford to extend a helping hand to the pioneers and point them to the House Beautiful.

THE POSSIBILITIES OF THE MODERN ORGAN

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In considering the possibilities of the modern organ, we meet, at the outset, an obstacle which apparently cannot be removed. No two large modern organs are exactly alike, and it is doubtful if any four or five concert organists would agree on any one four-manual organ as the model for us to consider. There is such a diversity of taste among organists, so many and varied systems among organ-builders, and so much power and influence among individuals who know practically nothing about the organ beyond its cost and outward appearance, that the completed instruments are so dissimilar that few organists can agree on any one as a model.

Planning and building an organ is, in many ways, similar to planning and building a residence. In the latter case, the amount, shape and location of the piece of land, the size of the pocketbook, the personal taste and requirements of the owner, together with the peculiar characteristics of the architect, are the controlling elements which have the most influence on the completed residence. In the case of the organ, the amount and shape of the space in which the organ is to be placed, the amount of funds available, the knowledge and personal taste of the organist who is consulted, together with the special characteristics of the individual organ-builder, combine to produce the completed organ. Now, just as no two residences are exactly alike (barring the job lots of factory houses and blocks of residences), so no two large organs are exactly alike. Even if two organs were built by the same builder, with the same specification, very likely the acoustical properties of the two halls or churches, in which the organs were placed, would so modify the tone of the two organs that they would resemble each other principally in specification and appearance.

The introduction of electricity in organ mechanism has entirely revolutionized the key and draw-stop action, and has opened up a labyrinth of possibilities in construction. Whether all these possibilities are improvements or not is a matter of some debate among organists. Personal taste, individual experience, and different degrees of perfection in the various examples of so-called improvements have all had their influence in forming opinions among organ-players. Every organ which has been constructed in the year 1910 is not necessarily a "modern organ." A few which some of us have played might almost be classed as antiques. They may possess an apology for electric action, but some of the organs which were built twenty-five years ago will be more satisfactory to our modern taste in the year 1911 than will these attempts at modern construction.

As I said a moment ago, we have several kinds of modern organs. We have a species which is the development and perfection of the best elements of the older organs, to which have been added electric action and the more reliable and conservative mechanical accessories. We have another species which contains very few of the elements of the older organs. Even the bellows and reservoir have been eliminated. The wind is supplied by a rotary fan and is delivered directly into the wind-chest, only a winker intervening, which is intended to equalize the fluctuations of wind pressure. We have some modern organs with slide-chests, some with individual valve chests, and some with pitmans instead of pallets. Some modern organs have tubular action, but a majority have electric action. We have divided organs with half the organ located on either side of the chancel or pulpit. We have divided organs in which a portion of the instrument is located in the gallery at the opposite end of the church from the main organ. We have divided organs in which a small part of the organ, that is intended as an echo, is placed in some distant and invisible part of the church or hall. Still further, we have divided organs in which part of the instrument is placed in the vestry or chapel, but which may be played from the main console. It is perhaps unnecessary for me to state that these divided organs have electric action,

except in a few cases where the divisions are near together, when it is possible to use tubular action. As the column of air in the tube is very elastic, the action becomes sluggish and almost impossible when the tube is more than forty feet in length. It may not be unreasonable to expect the distant parts of the organ to be played by *wireless* at some future date, though at the present time this seems impossible.

I have mentioned the dissimilarity of our large organs. During the last decade various attempts have been made to standardize the organ. The American Guild of Organists has devoted several committee meetings and several general meetings to the consideration of this very subject. Thus far the only result has been the adoption of a radiating and concave pedal keyboard having certain specified measurements. Copies of the drawing of this pedal-board containing all the measurements were distributed to all interested persons, and most of the organ-builders for a time adopted the scale and pattern for their pedal-boards. Later, however, modifications appeared, and today a concert organist traveling over the country will find, first, straight and parallel pedals; second, radiating pedals; third, concave pedals; fourth, radiating and concave pedals with a very narrow scale in which the foot cannot press down one white key without sounding the pipes of the contiguous keys; and, fifth, the full-sized radiating and concave pedal-board recommended by the American Guild of Organists. In some cases where the A. G. O. pedal-board was placed in an organ the organist has become dissatisfied with it and has taken steps toward having it exchanged for a straight and parallel pedal-board. I mention these points only to show the great diversity of taste and influence which seems to indicate that it is well-nigh impossible to standardize the organ of today.

The old-style four-manual organs had as many complete sets of pipes as there were speaking stops. The system of borrowing from one department of the organ for another department began with borrowing the swell Bourdon, 16 ft., or the choir Dulciana, 16 ft., for a soft pedal stop. This was harmless and very convenient. Later, individual pedal stops were augmented to 42

pipes. With this augmentation of the Bourdon, for example, the lower 30 pipes would serve as the Bourdon, 16 ft., the upper 30 pipes would serve as the Gedackt, 8 ft., and the 12 middle pipes would be used on each stop. Other pedal stops were augmented in the same manner. This borrowing was an economy of space and expense. As most pedal passages in organ music are in single notes (only a few passages being in octaves), and as it is rare that three- or four-voiced harmony is played on the pedals, this borrowing caused little or no inconvenience.

Again, a few very small organs have been built for churches of such limited means and limited space that only five or six stops could be placed in the organ. A one-manual organ is always an aggravation. These organs were constructed as two-manual organs with an Open Diapason on the great, perhaps a Stopped Diapason, Salicional, Aeoline and Flute, 4 ft., on the swell, and a Bourdon on the pedal—thus making six speaking stops. All the swell stops, except the Aeoline, are borrowed for the great, and thus the stops of the swell can be divided and played simultaneously in different combinations. A solo can be played with the Stopped Diapason and Flute on the swell, and the accompaniment with the Salicional on the great; or a solo can be played with the Salicional and Flute on the swell, and the accompaniment with the Stopped Diapason on the great. Various other combinations are available which would have been impossible on a one-manual organ.

Such a system of borrowing, which is for the purpose of adding possibilities to a small organ that would otherwise be of limited utility, is attractive and desirable. But this system has been carried much further with entirely different results. Suppose, for example, a large organ of 60 speaking stops is planned and, instead of placing 60 distinct sets of pipes in the organ, let us suppose that only 18 or 20 sets of pipes are used, but that each set of pipes is augmented to 72, 84, or 96 pipes, according to the individual quality of tone, to enable the builder to borrow sections of these sets of pipes of 16, 8, and 4 feet pitch for different departments of the organ. There would be apparently 60 speaking stops, but only 18 distinct sets of pipes.

Now, as long as the organist confines himself to the smaller combinations, there are novel possibilities in such an organ, though many desirable delicate combinations would be impossible, because the stops necessary to produce these combinations would not be present. Most important, however, is the effect of the full organ. If the organ contained 60 distinct speaking stops (three of which were mixture stops of two, three and four ranks) and there were fifteen stops in the pedal organ, when the full organ was drawn (the *Vox Humana*, *Voix Celeste*, *Clarinet* and *Carillons* being silent) fifty distinct pipes would sound on each manual key.

Suppose, for example, that a chord of E-flat is held, consisting of low E-flat in the pedal, tenor E-flat and B-flat in the left hand, two-lined G, B-flat and E-flat in the right hand. While this chord is sustained, suppose that a melodic figure of five notes, consisting of E-flat, F, E-flat, D and C is played with the thumbs of the two hands. Note the result. In the organ of 60 distinct speaking stops there would sound 65 pipes on the pedal key (the great to pedal of course being on), 50 pipes on each of the keys of the manual chord, and 50 pipes on each key of the melodic figure. In short, 50 pipes would sound on each manual key, no matter what combination of sustained notes was used. But in the organ with only 18 distinct sets of pipes, borrowed in such a manner as to make nominally 60 speaking stops, there would sound on the pedal key 36 pipes, on the two keys of the left hand there would sound 14 pipes each, on the three keys sustained in the right hand there would sound 28 pipes each, and on the melodic figure played by the thumbs there would sound, respectively, on the E-flat 14 pipes, on the F 42 pipes, E-flat 14 pipes, D and C 42 pipes each. I call special attention to the unevenness of tone thus produced, ranging from 14 pipes to 42 pipes, on the different keys, owing to the system of borrowing which connects a single pipe with two or three different keys at the same time. If this organ, with only 18 sets of pipes, had about one-third of the sets of pipes voiced on an extremely heavy wind-pressure, the tone of the full organ would be more powerful than the tone of the other organ, and, at the same time, the unevenness of tone would be confused and less noticeable.

Quite a number of new stops have been invented and added to our modern organs, such as the *Tibia Clausa*, a powerful *Gedackt* with leathery lips, which has a beautiful liquid tone. There are also other *Tibias*, such as the *Tibia Plena*, *Tibia Dura*, and *Tibia Profunda*, all heavily blown flutes, generally made of wood, but occasionally of metal. There are a few examples of the *Erzähler*, and we have the *Diaphone*, with a powerful tone produced by the vibrations of a resonator within a pipe. A stop called the *French Horn* has been invented, though it has not come into general use as yet. This is a very slender-scale reed stop with a large, shallow, flaring bell at the top of the pipes. The tone possesses much of the characteristic beauty of the orchestral instrument.

The possibilities of our modern organs have been greatly increased by the addition of many couplers of 16 and 4 ft. pitch. Formerly a four-manual organ had about ten unison couplers, with the possibility of a 4 ft. swell to great coupler. Nowadays, an organ of that size will have from twenty-eight to forty couplers. Some of these couplers are rarely used, but most of them are very serviceable and greatly increase the possibilities of the modern organ. I give three illustrations. The swell *Aeoline*, the softest stop in many organs, played first with a 4 ft. coupler on the same manual, and then with the 16 ft. and 4 ft. couplers, produces a most delicate and pleasing combination. Draw the *Doppel Flöte* in the great, the *Clarinet* in the choir and the choir to great coupler of 16 ft. Play a solo on the great, with the accompaniment on the swell with *Stopped Diapason* and *Flute 4 ft.* Note the effect of the *Clarinet* coupled to the *Doppel Flöte* an octave lower. Draw the *Bourdon*, *Stopped Diapason* and a soft *Flautino*, with *Tremulant*, in the swell, add the 4 ft. coupler, and note the effect of the coupler when playing in close harmony in the two- and three-lined octaves.

The addition to some of our organs of *Carillons* — steel bars placed over short wooden pipes (the pipes lessen the metallic quality of tone), the bars being struck by a pneumatic hammer —

and tubular chimes, also struck in the same manner, has added a variety of effects which are pleasing, if used sparingly.

Those who seek realism in organ music still will have to look to the old organs for such special stops, as nothing has been invented to take the place of that stop which was invented by Callinet many years ago, called "*Effets d'Orage*," which was used by organists who wished to represent hail and rain. Distant thunder has been imitated by Lemmens, Wely and others, by holding down two or three of the lower keys of the pedal with soft 32 ft. and 16 ft. stops drawn. Some French organ-builders formerly placed in some of their organs a composition pedal which would sound five or six of the lowest pipes in the pedal organ while the composition pedal was held down. Callinet's invention, however, consisted of a small drum of parchment, strained over a wire frame or cage, filled with peas and beans. A small motor caused the drum to revolve and the blast of wind rushing out of the motor, together with the rattling of the peas and beans, was suggestive of a hail-storm. Not long since I played a modern organ which had no such stop as this one, but I learned that the regular organist was equal to the emergency. When he gave a recital, he hired a small boy to sit in the gallery, near the organ, with a paper bag containing a handful of dried peas. The boy would shake the bag and rattle the peas during the performance of "the storm" at given signals from the player.

The subject of increased wind-pressure is claiming the attention of organ-builders and organists today. In the old organs the wind-pressure ranged from $2\frac{1}{2}$ to 4 inches, with an occasional solo organ on an 8-inch wind-pressure. Of late years much higher pressure has been used, and we have today solo stops placed on a wind-pressure of 50 inches. As 1-inch wind-pressure is equal to ten-seventeenths of an ounce steam-pressure, 50-inch wind-pressure would equal a steam-pressure of nearly two pounds to the square inch. This would be almost sufficient to run a low-pressure steam engine. There is a great diversity of opinion regarding such extreme pressure for organ stops. The late W. T. Best

always condemned, in the strongest terms, even 15-inch wind-pressure, and on one occasion, when describing to the writer a certain organ which had a solo stop on 15-inch wind-pressure, he exclaimed, in his characteristic and caustic manner, "That man X, who built the organ, very foolishly placed the solo reed on such a heavy pressure that, when tuning, the men were obliged to chain the pipes to the wind-chest to prevent their being blown up through the roof." What would he have said about 50-inch wind-pressure?

The substitution by some builders of tilting tablets or stop-keys for draw-stops is receiving considerable attention today in this country. In England the subject was all threshed out several years ago and draw-stops still retain their undisputed popularity. Many organists in this country believe that the draw-stops will remain the most popular here.

In our modern organs the construction of the swell-box has been somewhat modified. In addition to the old-style swell-box made of sound boards, we have some made of two-inch planks, some made of two thicknesses of boards placed a few inches apart, with the intervening space filled with sawdust. We also have swell-boxes made entirely of cement which greatly smother the tone of the heavy pressure stops placed inside, thus permitting tremendous crescendo effects.

Some of our large organs today have no mutation stops at all. To many of us this omission seems to prevent the well-balanced and characteristic brilliancy of many of the older organs. The presence of 4-ft. couplers cannot compensate for the absence of those harmonies which were supplied by properly voiced mixtures; and the addition of powerful stops, which simply make the organ louder, supply power rather than quality and brilliancy.

Now, to briefly recapitulate in closing, it seems to me that a large four-manual electric organ, which contains a solo organ and an echo organ, both played from the fourth manual, with about 80 distinct speaking stops, all voiced with a due sense of proportion, of which a well balanced number are large and small dia-

pasons, flutes, strings and reeds (both heavy and light), with a few heavy solo stops, a fair number of delicate and characteristic stops, and several light mixture stops, with a liberal supply of couplers of 16, 8, and 4 ft. pitch, and a good number of accessories, such as combination pedals and pistons, with an adequate wind-supply, without any extreme wind-pressure or freaks of construction, having draw-stops and an adequate battery supply — it seems to me that such a modern organ would enable any concert organist satisfactorily to render any program of organ music which could be selected.

THE BEST BALANCE BETWEEN RADICAL AND CONSERVATIVE TENDENCIES IN THE TEACHING OF MODERN HARMONY

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Although I shall not expect definitely to settle the question implied in my title, any vagueness of wording has not been intended to allow an evasion of the question at issue. I trust I may be allowed the presumption that there should be a balance or adjustment in the teaching of harmony between the two recognized tendencies of radicalism and conservatism, notwithstanding that there may be considerable difference of opinion as to just how much influence of a certain kind on one side of the scales will balance an influence of the opposite kind on the other. It may be said, in passing, that by radicalism is not meant the tearing things up by the roots, but simply getting at the roots; and that by conservatism is meant a due regard for what the consensus of opinion in any period has held to be of value. Furthermore, it seems to me, as well as to many other teachers, that between these conflicting points of view a more rational and more thoughtfully considered adjustment should be established than we often find to be the case in text-books on harmony and in the method of teaching it. For harmony as an educational subject has not yet secured from educators who look over the whole field the unqualified recognition which I claim it deserves, nor do those who come up for examination, at any rate at Harvard, show evidences of constructive ability, and of the power to think in musical terms for themselves. And so it is a serious question whether we are not trying to teach through harmony mental qualities which can be better inculcated by means of other subjects, and are not overlooking or failing to insist upon the very characteristics which harmony calls forth better perhaps than any other

subject. If a subject, the inherent nature of which is free and elastic, and the historical development of which has been the result of untrammelled human experimentation, is taught with the rigid exactness demanded in the study of natural science, there arises a situation so paradoxical and anomalous that suspicion is directed against the teachers of harmony themselves. In fact, educators often flatly ask what is the good to be derived from the study of harmony—save in the case of those comparatively few who are so musically gifted by nature that their studies simply corroborate what they already know by instinct.

In order to be as specific as possible, I propose to consider the subject from the three following points of view:—(1) the peculiar nature of the subject taught; (2) the temperament, training, and age of the teacher; (3) the quality of the material to be worked upon and the objective point desired by the student.

(1) The peculiar nature of the subject taught. Music is a language, but in its highest unfettered instrumental form, not a language for the expression of exact ideas. It is an elastic and suggestive medium for the communication of personal experiences of an emotional or spiritual nature. Music is often spoken of as both a science and a fine art, and it is true that the element of sound in music is closely connected with the natural laws of acoustics, but these laws in their artistic application have never been rigidly followed, but have been freely modified by the ingenuity and imagination of man. I respectfully but firmly submit that the use of the word "law" in the sense in which we speak of a "law of nature," such, for instance, as gravitation, is generally, if indeed not always, misapplied. And yet we often hear teachers speak of "laws of melody." Melody being an expression in tones of the individuality of the composer, we should first have to settle what are the laws of personality. The statement is unassailable that the artistic tendency has been far the stronger in the history of music, in fact, if the laws of acoustics had been literally followed, music, as we know it today, would never have developed at all. It is interesting to find musicians forming themselves into two schools as early as the 6th century

B.C. — the followers of Pythagoras, who asserted that music should invariably be based on natural law, and the followers of Aristoxenos, who held that the human ear and aesthetic taste should be the final court of appeal. Modern music is firmly in the hands of the followers of Aristoxenos. And why should we be so distrustful of the cravings of the human ear or of the promptings of the imagination? If a composer hears sounds unheard before, and if, in order to express himself, he has to change the current idiom or even to work out an entirely new one, why stigmatize him for having broken so many previous laws, instead of welcoming him as an imaginative pioneer? Is man made for nature, or nature for man? It is true that water ordinarily runs down-hill, but if we desire any special effect, we promptly make it run up-hill. Just so, in the realm of musical art, the aspiring fancy of man will constantly modify or entirely change existing procedure to suit its own conceptions. Every historic advance has involved the same point at issue. Monteverdi, Alessandro Scarlatti and Beethoven all introduced pungent dissonances and exotic harmonic combinations because they liked them, although many of the best theorists of their day raged against them. Do we theoretical teachers realize that the idiom of music is constantly expanding, and that if we do not keep sympathetically in touch with the vital creative activity of our period, we shall inevitably become fossilized pedants? Professor Percival Lowell in a recent address severely arraigned the teachers of astronomy for being about a generation behind those who are actually dealing at first hand with the stars themselves, and I suspect that something like the same complaint might be made in regard to the lack of sympathy between actual composers and theorists.

To speak of a few definite points, it seems to me that in regard to such a rudimentary matter as parallel fifths most of the text-books, with the possible inclusion of my own (although I do not wish to implicate my honored collaborator Mr. Foote in anything I may say), tend to be too prohibitive, instead of encouraging to the acquirement of an independent judgment on the part of the student himself. Now, what can we honestly say,

in the presence of modern music, with regard to certain cases where the rule "Thou shalt not make parallel fifths" is generally, but by no means always, followed, and the frequent harmonic combinations where composers pay but slight attention to it? Just this — that in actual music parallel fifths are used with much greater freedom than the text-books would imply. The investigating student early notices this fact, and his attitude is consequently perplexed over, if not openly hostile to, the misdirected advice of his teacher. Is it good pedagogy to lay down a binding rule which with artistic judgment may be often disregarded? But how, you may ask, is this judgment to be acquired? In art, as in national and in personal development, intelligent freedom is to be acquired only by experiencing freedom. I am not advocating by these words that the student should be urged on to a violent departure from all the slowly evolved practises of the past, and very few students will naturally take such a course. I am speaking of the attitude of the teacher, whether it shall be one of rigid prohibition or of an elastic and artistic sympathy with those alert young minds who may be guided in the direction of an intelligent liberty. With reference, furthermore, to augmented intervals (seconds and fourths), to successive major thirds, so prominent in the modern French school, to the use of chords of the eleventh and the thirteenth, is not the customary attitude of the teacher too conservative and distinctly behind contemporary practise? For, when a new harmonic combination has been once conceived and put on record, it is futile to say that it ought not so to be because it is at variance with previous practise. It is so done as a matter of fact. This is not to say that every experiment is of equal worth with every other, but surely every conception of the imagination expressed in artistic terms throws the burden of proof on those who refuse to sanction it.

In order that I may not seem to be beating the air or indulging in random iconoclastic speculations, let me say that these feelings are based on actual experience. Now for six years there has been an optional entrance-examination in harmony at Harvard

University. The statistics, based on the work of the candidates (about 150 in number), are significant. It is evident that the student can apply with a reasonable degree of accuracy the set rules of harmony, as in a figured bass, but that almost no power has been acquired or apparently inculcated in the direction of independent musical thinking, or for the proper handling of the many cases which no rigid formula can cover. This power has to be implied in the effective harmonization of even simple melodies. And yet, to judge from the actual results submitted, very little effort is made to develop musical ingenuity or independent decision. I believe the point of view and the method of presentation of those teachers who recognize the inherent freedom and flexibility of music will be much more beneficial than that of those who consider it as a language of fixed grammatical laws.

(2) The temperament, training and age of the teacher. It is not too much to expect that every teacher, without becoming morbidly introspective, should decide whether his general temperamental attitude is radical or conservative. And, whichever attitude is more congenial to his natural instincts, let him carefully cultivate the other in his private studies; especially let the teacher who is prone to be over-cautious, to think that modern music has no melody, that all the old principles of form are being subverted, make a determined effort to limber up, to realize that music is not after all going to rack and ruin, although its idiom of expression is fast altering, and that the best material among young pupils is always eagerly alert to be *en rapport* with contemporary practise. The converse of this advice is equally true, and if I may use myself as a specific illustration, I confess that I am a good deal of a radical, that those so classed in every form of activity have always appealed strongly to me. Hence I endeavor to preserve a fair balance by a careful study of those composers in whose works the idiom is more stable. I realize, however, more and more each year that we teachers of middle age, who in our student-days were grounded in Bach and Beethoven, must become more elastic and more tolerant if we would exert a vitalizing influence on young pupils who are steeping

themselves in the free language of Franck, Fauré, Strauss, Reger and Debussy. Furthermore, if a musician has derived his training from the German school, let him look into what the modern French and Russians are doing, or if he feels drawn to the French school, let him not ignore the Germans. Too often, as the lives of great composers show, the attitude of the young musician towards his teacher is one of more or less openly expressed antipathy. In fact, César Franck was one of the very few teachers who preserved a perfect balance between what was of invariable application and the latitude without which no vital advance can be made. His pedagogic and critical methods should be thoroughly familiar to all who are engaged in the teaching of modern harmony.

(3) The material to be worked upon. I am aware that the practical application of these suggestions is complicated by the diversity of type in the students whom we all have to teach in class-room work. Any class in harmony is likely to contain those of latent constructive power and of artistic feeling who are intending to become professional musicians, others who merely wish to supplement by theoretic work their executive powers, and still others who take up the study of harmony for its mental training. Of these three classes it seems to me that the chief stress should be laid on the best manner of fostering the instincts of the first—those possessing a genuine musical aptitude. If the general atmosphere of the class-room is free, and in touch with what is actually going on in contemporary music, the students of each type are aroused, and often the most unpromising will catch a spark; while if the prevailing tendency is dry, pedantic, and censorious of all work which may not yet have become set apart as strictly classic, no attainment is ever reached beyond the level of safe and drudging mediocrity. For, as a well-known critic has recently said, music is not bending backward in its effort to stand still, but is going bravely forward. Harmony, and its collateral branches, counterpoint and composition, is the one subject in the school and college curriculum in which a definite attempt may be made to stimulate creative power. The pupil

is not writing about something or applying with precision a set of fixed rules. From the outset he should be made to feel that he is making something, and the training is all the more valuable in that the raw material is not concrete, but fluid, and to be handled with artistic insight and with a well-balanced judgment. It seems to me that the scale is far too heavily laden on the side of conservative tendencies, which often seriously hamper the growth of the desirable qualities just mentioned. If harmony can be so taught in our schools and colleges that the fashioning imagination, always latent in the musical temperament, is systematically stimulated, the foundations will be laid for a greater creative productiveness than at present we see in our midst. I may say that this policy has been followed at Harvard now for many years, with beneficial results which are well known.

DISCUSSION

OSBOURNE MCCONATHY

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The teacher of ultra-conservative tendencies may be considered a direct descendant of those theorists who condemned in turn the innovations of each succeeding tone-master. He insists on retaining old usages and methods, regardless of their adaptability to present needs. The teacher of ultra-radical tendencies, on the other hand, would throw all rules to the winds, and, declaring that the end justifies the means, lead his pupils in a vague search for new and untried tonal combinations and successions.

The conservative theorist has a conspicuous place in the pages of musical history. He has always been a personage of great importance in his day, and, though we may wonder and smile while reading the story of his vain battles with the windmill of musical progress, it is possible that in the contemplation of his struggles and defeats we may find suggestions pointing to a solution of the problem under discussion, namely, the point of balance between conservative and radical extremes.

The old-time theorist considered the composer bound by rules and laws. In the light of history we know that this is not the

case, that genius is a free agent. The modern theorist knows that he may not judge a composer by his adherence to or neglect of rules, but that judgment must be based on the success or failure of the composer's music in sounding a true note of human appeal. In this new light the teacher of modern harmony may not dictate rules of procedure for the composer; it becomes his office to develop in the student a mastery of the materials for composition, and a sound taste and judgment in their use.

The teacher of harmony is today confronted with a problem not known to past generations. In the olden times practically every student of music expected to compose. The piano or violin virtuoso studied harmony that he might astound his audiences through the medium of his own concertos; the budding *kapellmeister* prepared himself to write his own operas or masses. The singer alone, blest with a voice, found it unnecessary to know anything. Practically all theoretical instruction was distinctly professional, and aimed to produce composers. All this is now changed, and the music profession is to-day divided into many groups — the instrumental soloists, the orchestral musicians, the singers, the organists, the teachers, the conductors, the composers — all working in their own specialities. Still another group, and extremely important, must be considered. I refer to the ever-increasing army of music-lovers, who are not content with a superficial knowledge of the subject, but must know the whys and wherefores. The modern teacher of harmony must adapt his instruction to meet the needs of each of these types of students. A course having composition in view will no longer suffice. Yet, in the varied requirements of all these classes of music-students, there is one fundamental common need, and that is the need of a cultivated taste which shall serve as a basis for the judgment of tonal effects.

Among the steps to be taken in the development of the student's taste, the following may be mentioned: —

1. The student must learn to *think tones*.
2. He must learn to appreciate the natural tendencies of tones in melodic and harmonic relations.
3. He must acquire a feeling for balance and proportion, melodically, harmonically, rhythmically, and structurally.

4. He must carefully and sympathetically study the melodic, harmonic, contrapuntal, rhythmic, and structural methods employed by the classic composers.
5. He must be brought to realize the aims of the romantic composers, and the technical means through which they sought to obtain their effects.
6. He must be put in close touch with the music of to-day, and must study the tendencies of contemporaneous composers in matters technical.

The objection may be raised that in this outline I have strayed afar from the field of Harmony. In reply, let me say that the fundamental purpose of the study of theoretical music cannot be effected by a course in mere chord-formation and combination, but must be accomplished through the consideration of the harmonic relations of tones in live music, having melodic, rhythmic, and structural interest. To keep the student juggling with notes according to mathematical formulas, while his musical nature yearns for higher things, will simply serve to divorce the study of harmony from his real musical interests. These vital musical interests may be constantly stimulated through two means:—through the study and analysis of classic, romantic, and modern masterpieces as suggested above; and through constant unhampered self-expression.

Please do not misunderstand my paper to be a plea for less of technical harmony; on the contrary, in order to carry out the scheme here advocated, a most rigid course of technical harmony would be required. I am simply trying to center my discussion around the end to be sought, and to express my belief that a controversy over the relative merits of figured basses and melodies for harmonizing, and other such technical points, is of comparatively slight importance. When the central purpose in the harmony-lesson is clear, the more varied the means employed by the teacher in accomplishing this purpose, the broader the outlook of the student.

May not the balance between conservative and radical tendencies in the teaching of modern harmony be found in a clearer conception of the principle that the function of harmony-instruction in modern musical education is the development of musical taste and judgment?

DISCUSSION CONTINUED

JOHN P. MARSHALL

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Last evening Professor Spalding told me that he intended to make certain statements regarding teaching harmony this morning and that I would be expected to disagree with him. Now, as I am a strong admirer of Professor Spalding's work and very much in accord with him in his ideas on harmony, I find it difficult to disagree with him and I shall not pretend to do so even for the sake of argument.

There is one point, however, in the paper which he has just read which touches me in rather a tender spot. Professor Spalding says that the Harvard entrance-examination papers on harmony show that the training has been largely in the direction of teaching the student to do things by rule, that they have not been taught to hear and to express themselves in music. Now, I have had some experience teaching in a preparatory school, and have prepared many boys for these same Harvard examinations. I admit at once that Professor Spalding's remark about their training is true—they have been taught to do things by rule, and even worse in some cases.

But this does not, by any means, show that the teacher is behind the times, or that he does not believe in teaching his students to hear and to write what they hear instead of what they remember. It is the fault of the present system of examination in harmony. The college entrance-requirements in music are such that it is impossible to cover the ground in the time available in the preparatory school except in a very superficial and unmusical way. When you have but two hours a week for thirty-two weeks, sixty-four hours in all—not allowing for measles, chicken-pox, mumps and other regular preparatory school interruptions—and realize that you have altered chords ahead of you, it becomes simply a question of aiming directly for the examination and training the student to answer the questions you think will be asked. The figured bass, which is the

least important as regards actual sound, becomes the main stay for the presentation of certain necessary facts. It is impossible to find time in which to teach the harmonization of melodies, either in soprano or bass, as they should be harmonized. The question as to whether the teacher is a radical or a conservative does not come up at all. He has to be a good guesser, and must be able to condense existing rules and invent new ones.

This is, of course, a deplorable condition, but I know that it exists in many places where harmony is taught with a view to preparing students for college entrance-examinations. In my opinion it could be remedied by reducing the entrance-requirements in harmony about one-half in extent, say to the dominant seventh-chord, and then require a much more thorough preparation. This would stimulate the study of ear-training in the lower classes of preparatory schools, and make it possible for instruction to be given in the upper classes which would better equip the student for advanced work in college.

Now, as regards teaching harmony in college. I agree with Professor Spalding that the teacher must keep a balance by not going to either extreme — radical or conservative — and that he himself, in order to preserve that balance, must, if he is a radical, lean toward the conservative, and if he is a conservative, lean toward the radical. We all recognize the necessity for a very definite course of procedure in elementary harmony-classes in college, but from the very beginning it seems to me that the teacher should carefully justify each of the so-called "rules" of harmony by actual sound, and teach the student to discriminate between good and bad sound. Take the case of the consecutive fifths Professor Spalding mentioned. I always tell my students that they may use parallel fifths at any time if they sound well, but in elementary work, where simple harmony is used, it is not difficult to convince the students who aspire to write fifths that they do not sound well. With chromatic and highly colored harmony, however, it is difficult, for we all know that occasionally fifths are used with good effect. Some of you may recall the anecdote of the student at the Paris Conservatory who brought to his

teacher a harmony-exercise in which consecutive fifths abounded. When his attention was called to the fifths he said, "But they are all quotations from Haydn, Mozart and Beethoven." "Yes," said the teacher, "you have all the faults of all of the great masters." However, since the day of this incident, other great masters have come in whose works consecutive fifths, augmented seconds, and other sounds, which formerly offended the ear, now appear actually commonplace, and to refer to them as faults would be ridiculous.

We might discuss many of the traditional rules of harmony in this way, and show that much which even a few years ago was either forbidden or at least regarded with suspicion, is now tolerated or enjoyed. It seems to me that the teacher who fails to recognize this fact is in the same class as the teachers of astronomy referred to by Professor Percival Lowell. I believe that, in order to find the true balance between the conservative and the radical, the teacher must keep thoroughly in touch with the rapid developments in harmonic expression now going on. It is not difficult to determine just how much liberty a class should have, and after all it seems to me that it is better to run the risk of being too radical than too conservative.

THE TEACHING OF MODERN HARMONY

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The lot of a present-day harmony-teacher is, at first sight, anything but an enviable one; he is in an unfortunate predicament similar to that of some worthy but misguided clergyman who feels impelled to preach "the old faith" while his own heart is clouded by deepening doubts and modern skepticism. If only some *deus ex machina* would suddenly appear and reconcile the new with the old!

As the modern art of music develops, the harmony-teacher is compelled to witness the apparent destruction, one by one, of his traditional articles of faith: first, music predominantly consonant gives way to music predominantly dissonant; then, the vaunted sense of tonality is so dulled and disregarded by modern composers that we are sometimes inclined to wonder whether the musical ear still retains any feeling for key, and whether, indeed, the compositions of the day have any key for the musical ear to feel; third, the traditional chord progressions are discarded as trite and unexpressive, and new and strange, kaleidoscopic effects take their places; fourth, the very chords themselves become obsolete, and chord-structures are obliterated under shifting masses of impressionistic sound that often defy analysis; finally, the major and minor scales, which for centuries have been the very foundations of harmonic procedure, grow weak and tremble before the advance of the "whole-step scale," on the one hand, and the "half-step scale," on the other.

Thus, consonance yields to dissonance; tonality, to tonal chaos; chord usages, to impressionistic masses of sound; and the established scales, to newer and freer ones. Truly the traditional harmonic method appears to be passing, and no prophet can foretell its successor.

This confusion, however, instead of discouraging the harmony-teacher, should but nerve him to his finest efforts — efforts proportioned to the task confronting him.

But what shall be his point of departure? Shall he place emphasis, in his teaching, on the old harmonic system, or on the new chaos; or shall he attempt to blend the two? In the light of our recent musical experiences, where shall harmonic value really be found? And, while his own mind is full of doubts, how can the harmony-teacher make his teaching positive and constructive?

Before attempting any reply to these questions, and as an aid in formulating such a reply, the writer wishes to point out the urgent necessity of recasting our entire scheme of harmony-instruction in accordance with a farther-reaching plan than that usually employed.

The average harmony-student of to-day, after being conducted through what may be termed a foundation-course in harmony lasting one year (sometimes a year and a half, and occasionally two years), is thrown almost entirely on his own harmonic resources, like an eaglet forced from its nest into whirling currents. The student subsequently pursues courses, it is true, in counterpoint, in musical form, in composition, and in instrumentation; but his harmonic knowledge and power are not developed *systematically* beyond the point reached in the foundation-course.

And yet, beyond that point lies a whole world of advanced and modern harmonic procedure of the utmost value. Let a few topics for advanced harmonic consideration be enumerated: altered chords; free resolutions of dissonant tones and chords; free modulation; composition without tonality; free uses of non-harmonic tones; chromatic harmony; harmony based on the whole-step scale; the simultaneous occurrence of several chords or non-harmonic devices; the interrelation between harmony and melody, and between harmonic and contrapuntal procedures; the interrelation between harmonic procedures and color effects.

Why should not systematic study along these and kindred harmonic lines be articulated with advanced study in composition, counterpoint, musical form and instrumentation? Only then can

the student hope to become a true master of harmony (unless, indeed, by virtue of native talent). A text-book covering this advanced harmonic field has not yet been written, and probably not even a method of procedure has been thoroughly formulated — but we may confidently expect these developments in due time.

The chief difficulties of our present scheme of harmonic instruction, therefore, are dual: first, no adequate provision is made for the *systematic* study of advanced and modern harmony; second, with, perhaps, a subconscious realization of the necessity of providing, at least, some knowledge of advanced harmony, the average harmony-teacher and the writer of harmony books forces a certain amount of advanced harmonic study back into the foundation-course in harmony, overloading this course and seriously interfering with its efficiency. Thus we see that the fundamental error in our current methods of teaching harmony, has to do with the advanced phases of the subject. These are not adequately taught, in themselves; but are allowed to intrude into the field of elementary harmony-instruction, carrying disaster and confusion with them.

The remedy for this situation seems clear: first, a foundation-course covering a well-restricted series of harmonic procedures, simple and basic in nature, in which course actual composition in small forms should begin; second, the continuation and development of harmonic study, in its freer and more advanced phases, throughout the entire period of (and thoroughly coördinated with) the student's technical work in composition and instrumentation.

From this viewpoint, the reply to our former questions seems so obvious as to be inevitable: that is, the foundation-course should be confined to the traditional harmonic and tonal system; and modern devices should be considered only during the advanced study of maturer years.

Additional reasons for this decision may readily be enumerated.

1. The plan, as outlined, is pedagogically sound, in that it involves a procedure from the simple to the complex — a procedure, moreover, in which the various harmonic devices are introduced

somewhat in the order in which they appeared in the historical development of the modern art of music.

2. The masterpieces of music are based on the old tonal and harmonic system of structure, and can be fully understood only on that basis. It is not to be supposed, by the way, that every new composition of a Strauss, a Debussy, or a Reger is a turning-point of the art; for not even Bach, Beethoven, and Wagner invariably caught the divine fire. On the other hand, it is not impossible that, in the final reckoning, many or all of the latter-day compositions that astonish the musical world will be denied places in the hall of fame.

3. The newer structural procedures that characterize much of our present-day music, are, at best, only in their formative period. They have not yet been fully assimilated into the general body of musical usage. And it would be most unwise to place them in the hands of students interested in the basic phases of harmonic structure.

4. If we may forecast the future, it seems probable that the newer harmonic procedures will ultimately be shown to be merely an extension and enlargement of the old harmonic system, and not a supplanting of it. The old system will, probably, still remain basic. If so, it should be fundamental in our harmony-teaching.

5. The tonal scales and harmonies are based on well-known physical laws, which the genius of a Debussy can not alter; and will probably always remain the norm, in musical usage.

While it seems, therefore, preferable that the foundation-course in harmony should be based on the tonal system of scales and chords, the utmost care must be exercised lest the student's mind be, in any way, prejudiced against the more advanced and modern structural procedures that are to be reserved for his more mature study. He must be led to love the old and the new alike; to understand first the old, and later the new. His tastes must be, at the same time, conservative and progressive — but never reactionary.

The specific application of the general principles of procedure advocated above, can be made, in any particular case, only after

taking into account the individuality and equipment of the teacher and of the student (or students), and the conditions under which the instruction is undertaken. And yet, it may be desirable to offer a few suggestions of a general nature for the formulation of such a course of harmony instruction as is recommended.

1. The foundation-course should contain only what is both simple and basic. The rudiments of music (with ear-training) would be presupposed or included, or both. Perhaps the topics to be studied in this course might include the following: major and minor keys; major and minor triads; seventh-chords on dominant, leading-tone, and supertonic; ninth-chord on dominant; the inversion of chords; the simple relationships of chords; passing-tones and appoggiaturas; modulation to nearly-related keys; the harmonization of given melodies; the adding of melodies to given chord-progressions.

2. Emphasis should be placed throughout the foundation-course, on the acquisition of the ability on the student's part to use this harmonic material in a musical way, and not merely (nor principally) on his analytic knowledge of it.

3. The actual composition of pieces of music by the student should start at the beginning of the foundation-course, and should be correlated with the acquisition of the harmonic material. For example, some or all of the following kinds of pieces might be composed by the student in the foundation-course, employing the various harmonic devices with which, from time to time, he is familiar: chorals and hymn-tunes; melodies, with simple two-voiced and (perhaps) three-voiced counterpoint on harmonic basis; small piano pieces, such as marches, minuets, gavottes, and other dances; simple songs and violin solos with piano accompaniment; simple pieces for three-voiced and four-voiced chorus. These various compositions should as far as possible (perhaps, entirely), take the place of set exercises.

4. Beyond the foundation-course, the work should gradually become more free and more modern. Correlated with the student's activities in composition, mastery should be gained (only as fast

as thorough assimilation will allow) over the various chord-formations, chord-alterations and chord-progressions not already studied, over suspensions and other non-harmonic tones, over free modulations to all keys, and, in general, over the thousand-and-one harmonic devices, procedures, and combinations that have characterized the progress of music in its more recent periods. All this material should be presented to the student in a *systematic* way, extending into and throughout the field of his advanced work in counterpoint, composition, and instrumentation. Only, the chief emphasis should always be placed on the work in composition, and the harmonic study should always be organically correlated with that work.

REPORT OF THE HARMONY CONFERENCE

CHAIRMAN, ARTHUR SHEPHERD

The discussions of this Conference centered about a series of three papers upon "Harmonic Values," which are given below. In addition, Professor McWhood presented his paper upon "The Teaching of Modern Harmony," which, with that by Professor Spalding in the general sessions, still further broadened the scope of practical thought. The drift of all this discussion indicates how keenly alive enterprising harmony-teachers are to the tendencies of the present age, and how ready many of them are to welcome all the new facts and to find place for them in their methods of teaching.

HARMONIC VALUES — AN INQUIRY

ARTHUR SHEPHERD

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In casting about for a subject fitting and profitable for discussion at this conference, I arrived at a choice as a result of reading the Proceedings of the last annual meeting, wherein the problems of the harmony-teacher were ably and brilliantly set forth by a distinguished body of experts, and I count myself fortunate on this occasion in being privileged to suggest for your study and discussion the subject of Harmonic Values, as being vital to the music of all ages and generic to the art.

What should be the attitude of the harmony-teacher toward the so-called ultra-modern music? I venture the suggestion that it should be no different basically from his attitude toward the music of any period; and, if he be prompted by a quick sense of values, he need not succumb to the narrowing influence resultant upon a continual preachment of the rules in the harmony-book. There is an element of the tragic in the spectacle of a man growing old — in point not of years, but of feeling and perception — in the art of music.

A great composer may, and frequently does fail to appreciate the work of another as great as or greater than himself, but this is easier of explanation than the non-appreciative or reactionary attitude manifested by the harmony-teacher, who, at his highest point of efficiency, should be a student and critic of contemporaneous works, as well as an exponent of the harmony-book. An edifying and distinguished exemplar of the latter type was the late Benjamin Cutter, who was undoubtedly known to many of you. I have had no more pleasurable experience than to witness and partake of the youthful enthusiasm of this lovable man, for many years a teacher of harmony in the New England Conservatory of Music. No modern subtlety ever proved too elusive for his grasp, nor did his enthusiasm for the great classics ever abate; but here was an enthusiasm based upon and tempered by a keen sense of values and a recognition of essentials, which seemed to act and react as the very elixir of his musical life as long as he sojourned in our midst.

If criticism be a necessary adjunct for the harmony-teacher, it might be just as well for him to recognize at the outset that critical standards in music soon become useless, and we may take their scarcity today as significant of this fact; but if standards are so fleeting and unreliable, we are all the more sharply reminded of the necessity for a sane recognition of values and essentials, lest we wander off into chaos or lapse into decadence.

The development of music has reached a point where it has become coëxtensive with our lives in their profoundest and most subtle manifestations, and is not only concerned with the more obvious phases of our emotions, but strangely, mysteriously, it becomes the medium of expression for almost every shade of human experience. This remarkable comprehensiveness is the most significant achievement of modern art, and an inquiry into the elements that have combined to give birth to this profound attribute ought to be greatly and richly worth our while, as it should also emphasize the rapidity with which the art has developed, as well as the necessity for renewing and re-creating our perceptive faculties, so that our attitude toward the new be not narrowed

and rendered hostile by reason of a too willing acquiescence in the *standards* of the past. This requires something more than mental acumen; open-mindedness and hearts attuned to the artistic expression of the spirit of the times are indispensable requisites for an understanding and an ability to keep pace with the art's development.

We are living in the midst of strange and startling phenomena. We are told that the boundaries of music have been widened; this process seems also in certain cases to have resulted in an inversion of principles, for, whereas in compositions of the past a more or less premeditated apportionment of consonance and dissonance has been made, with a preponderance of importance placed upon consonance, the apportionment today is frequently in favor of dissonance; and, whereas in the ordinary process of homophonic music one harmonizes the melody, it seems to be the procedure of certain modern composers (to borrow an apt phrase of Mr. Chadwick's) to "melodize the harmony"; the truth of this observation may be attested in the study of certain compositions of Debussy and his followers. That the exploits of Debussy, d'Indy and Strauss have resulted in a widening of the boundaries may be readily granted; but that, as a result of this process of expansion, an over-valuation has been placed upon the harmonic fabric is likewise amply evident.

Tonal hot-houses, redolent with tuberoses and "*fleurs du mal*," seem to be the dwelling-places in favor today, and it is the *perfume* — as a certain devotee of the cult has expressed it — rather than the root, branch, leaf, flower and fruit that is the real object of the quest. One may frequently encounter nowadays young and talented musicians engaged in this quest of tonal sensation, with its alluring fascination, who seem to be laboring under a curiously restricted and distorted conception of the fundamental principles of the art. To such as these the elemental masterpieces of Beethoven are a sealed book. They are concerned not in building for the future a solid edifice, but rather in the production of miniature exotics, of rarefied harmonic soap-bubbles. But if to such as these the classic masterpieces are as dry chaff,

it is equally difficult for the academic mind to approach with any degree of sympathy the significant productions of our day. The difficulty is not in readjusting the modern ear to classical manners of expression, or in adjusting the ear trained only for the classics to the modern idiom; it is far more deep-seated, and becomes, in the final analysis, a matter of the recognition and appreciation of values and essentials, and not of manners or formulae. An interesting paper might be composed on the subject of musical thrills. Now, we cannot be thrilled by formulae; the ecstatic moment in music must come in the free exercise and eventual combining of all the essential functions—melody, rhythm and harmony—which for the time being seem oblivious of formulae, and are concerned only in a fullness of expression.

These general observations touching the musical phenomena of the day are made at the risk of being thought somewhat didactic and irrelevant, but they are also based upon the observation that the imperturbable independence of the art of music, bordering at times on waywardness, is nowhere evinced so strikingly as in its harmonic fabric; and, while it would scarcely be wise on the part of the harmony-teacher to lay stress upon the waywardness of the art, it is ever incumbent upon him to establish his likes and dislikes upon sympathetic and open-minded study and analysis, which will lead to the recognition of principles upon which he may base his artistic convictions, as well as his method of procedure as a teacher.

What are we to understand by the term, Harmonic Values? Briefly it is the adjustment of the harmonic vocabulary to the musical idea; or a more minute treatment of the subject might suggest the definition—using the right chord in the right place. It is furthermore the recognition of harmony as only one of the essential functions of musical life, and therefore dependent upon the combined cultivation of the other functions—melody and rhythm—for an attainment of its right value. A single year's experience in the class-room should suffice to demonstrate the great necessity for a cultivation of this sense of values. It has been my experience that the point in the harmony-course at which the

pupil is first confronted with the problem of taste in chord-selection is in the use of the secondary triads, and this is the point at which a sense of chord-values should begin its cultivation. The pedagogic axiom, "between a strong chord and strong progression, choose a strong progression," seems to have a vital significance to the question under discussion, but this apparently simple principle often proves the most difficult and elusive of attainment on the part of the pupil. I suspect that this is not always the fault of the pupil, but may be due to inherent weaknesses in the prevailing methods of teaching. The modern application of old principles, which proposes as a method of procedure the combining of melodies on a homophonic basis, probably offers the best solution of the problem, and, if consistently followed, should be a means of cultivating the polyphonic element simultaneously with the homophonic element, and so preserve an equilibrium of interest between the two, and unite in a tangible structure these component elements of musical life. The weak chords frequently reveal their usefulness and greatest effectiveness through a keen and sensitive feeling for voice-leading—in other words, they have a special value in relation to the polyphonic element. This may perhaps be best illustrated in the chorales of Bach. The wonderful harmonic richness of these chorales comes as a direct result of independent voice-leading based upon simple chord-progressions, and, the interest being so equally divided between the homophonic and the polyphonic elements, the pupil may be at a loss to know which procedure actuated the composer. As bearing upon this particular point I would like to quote from Dr. Goetschius on the subject of "polyphonic embellishment of harmony," wherein the pupil is warned not to confuse in his mind the idea of the simple embellishment of a given harmony with strict polyphony, "for while in the former the part-progressions emanate passively from a predefined harmony, in the latter case the harmony itself is created by the independent active progression of the several parts."

It might be surmised that with the musical pupil this question of values will take care of itself, but my limited experience in the

class-room does not bear out this supposition, for, while a pupil may acquire with ease an adequate harmonic vocabulary where-with he achieves a certain dexterity in combining chords, he may exhibit little or no sense for using the right chord in the right place, and will almost always rush into extravagance, whereas his efforts should be directed toward economy, as the first essential of harmonic distinction. Furthermore, if his aim be true musicianship, he must cultivate a real insight for the spirit of the classics, and, as previously observed, this is not a matter of readjusting the modern ear to the classic manner of expression, but of recognizing the principles from which emanate the power and beauty of Bach, Mozart, Beethoven and Schubert. If the pupil be content to forego a communion with these great spirits, he limits his horizon, and will be left poor indeed. Let him ponder the remarkable effects evidenced in the music of the masters by the use of simple chord-progressions — passages wherein the most poignant and profound expression seems to be consummated by the simplest possible means. I have in mind, as an instance, the ending of the last chorale in the "St. Matthew Passion" of Bach — likewise the last chorus of the same work. By way of digression, a modern instance of great simplicity, coupled with profound and poignant expression, is the Good Friday music in Wagner's "Parsifal," in which work that master's appreciation of the value inherent in simple triad-progressions is eloquently set forth. In hearing, at a recent symphony concert, the second movement of the Unfinished Symphony, I marveled at the intense enjoyment derived therefrom. At the name of Schubert one is strongly tempted to pause with the thought in mind — here is our lesson in harmonic values — for an inquiry into the enduring beauty of such works as the C major and B minor symphonies, the string quintette, the D minor quartette, and the numerous masterpieces of song that flowed from this fertile genius, reveals not only the supreme melodist, but perhaps the finest sense of the inevitable correlation of melody and harmony in the whole musical literature of the world.

The history and development of harmony is the history and development of dissonance, and, from the time when Monteverde made use of an unprepared seventh to the epoch-making Wagner, the apportionment of consonance and dissonance has gradually become a purely arbitrary matter. The readiness with which our ears accept the most extreme dissonant effects may mean one of two things — that we are losing our power to discriminate between what sounds well and what sounds ugly, or that our music, in revealing new potentialities and coming into closer communion with our complex natures, demands a broader sphere of expression, and so obliterates all restrictions as to the apportionment of consonance and dissonance, and vindicates its course by the end achieved. But if this be the true tendency, it means only an extension of old principles, and it is still evident to the observant student that the harmonic element bears the same fundamental relationship to the melodic and rhythmical elements, and has nothing to do with the more narrow problem of the apportionment of consonance and dissonance — it is art, not science, which is the goal. A certain tone-combination is to one intolerable, and is denounced as sheer perversity, while to another it represents the acme of sensuous beauty and delight. One may be a victim of pedagogic myopia, while the other may be a victim of the modern tone-sickness for which some pathologist may soon invent a name. There are many pitfalls in the music of the day for both, but a broader survey and a sincere inquiry into the observance of values is the only solution of the problem.

The prodigality of color displayed in the harmonic fabric of certain modern composers presents a phase of the problem wherein history seems to be repeating itself. What more deadly experience could one undertake than an extended perusal of the voluminous works of the early contrapuntists, wherein one is overwhelmed with polyphonic gymnastics, and left begging for musical thought exhibiting anything resembling emotional expression. We are compensated, however, by the gigantic achievements of Bach, as carrying the real message of that age, and a message that defies the passage of time to diminish its lustre. One wonders how many

composers there are today who could exhibit evidence of their technical supremacy and virtuosity comparable to the "Das musikalische Opfer" and "Die Kunst der Fuge," with all they stand for, and, having survived the exertion necessary to their production, would have anything left to say of artistic or emotional import. The explanation in the case of Bach is, of course, *genius*, as it is always the explanation, for genius always finds itself capable of expression, and often busies itself exploring new realms, while the less gifted are struggling with technique and artistic principles.

Now, if perchance we find ourselves at the extreme swing of the pendulum in the opposite direction from the school of contrapuntists, it behooves us to maintain our balance, and at the same time enjoy the exhilaration of the swing. There is no reason to complain of a lack of significant musical creations today, and surely there is abundant food for thought on the part of the harmony-teacher, if he be enterprising enough to acquaint himself with the works of contemporaneous composers; for, while the ever-present difficulty of making a just appraisal in contemporary art must be kept in mind, one may be frequently reminded of the trite old adage "there is nothing new under the sun." With this thought in mind, I would like to propose an experiment as demonstrating a similarity in procedure between the old and the new — play one of the more elaborate chorales of Bach, and then play the richly harmonized theme in the first movement of the pianoforte sonata, op. 63, by d'Indy. I think the result will be remarkable in demonstrating the kinship between the two ages. A further careful examination of the above-mentioned work will prove highly profitable to the student of modern harmony, for, while on every page one encounters tone-combinations to conjure with, the tremendous mastery of line, rhythm and color demands recognition of a master with a true sense and appreciation of values.

Our lesson in harmonic values may perhaps be best learned at the present time from the classical masters, for, as already observed, the music of today, in passing through a momentous process of expansion in its harmonic material, may also reach beyond to a point of readjustment, where its powers of expression will not only

have been increased by reason of its widened boundaries and newly acquired potentialities, but will also have become clarified through a reëstablished economy and valuation of its various essentials; for a recognition of *principle* in art, whether consciously or unconsciously exercised by the creators, will tend to enduring productions, whereas a lack of principle must only result in something ephemeral and impermanent.

HARMONIC VALUES

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In the main, I find myself quite in accord with Mr. Shepherd's paper. In the final analysis, our opinions, judgments, prejudices, or acceptances of modern harmonic effects, are not going to affect the issue in the least. What experience and the general consensus of opinion accepts, the harmony-teacher will perforce accept, or be left sadly behind in the march of progress. He must study the new procedures, not on paper, but through the effect on the ear; and he must realize fully that the so-called "laws and rules of harmony" are not laws or rules at all, but merely deductions, general principles, drawn from the works of the master-composers. Consequently, he must teach and show by his own action that when a new line of real harmonic endeavor discloses itself he is ready to make sensible use of it, to draw sensible deductions, and to respond to new effects that are musically logical.

We cannot do away with the expansion of harmonic material. On the opposite side, we cannot do away with the results of the great geniuses of the past. Right here, in a large measure, is the crux of the situation that confronts many of the modern effects. Too many of the ultra-moderns are trying to do away entirely with the solidity of achievement of the past, and are piling on new and strange effects merely because they are trying experiments, not because the new procedure grows out of musical necessity, but to show their own cleverness. Every bit of the harmonic fabric of Bach, Beethoven, Schubert, Wagner, Brahms, Saint-Saëns, etc., is

not only good and excellent, but necessary. We cannot ignore the power and strength of these giants, and the harmonic lines of thought they bequeathed us. Instead, we must accept all their bequests; only, as vital new facts are presented to our view, we should add these to our sum total.

The harmony-teacher is confronted by a curious situation. In the first place, music is sound, but his average text-book, with hardly an exception, is based upon the effect of printed notes on sight. In the second place, the large majority of text-book writers start out with a preconceived notion of what they are going to do, and, if the music of the masters does not fit their hide-bound notions, they either ignore such music, or twist the facts to fit their theory. The effect of printed notes upon the eye has absolutely nothing to do with music — consequently nothing to do with harmonic values. The only sense that enters into the judgment of harmonic effects is the ear; and the valuation of harmonic units, alone or in relations, must finally be settled by ear. Find me an old-line text-book that speaks the truth about this, and I shall appreciate it, for I have been unable to discover it.

There are three laws of psychology that are at the base of all sane thinking, all sane living, all sane science. To quote bodily from Halleck's "Psychology and Psychic Culture," they are as follows: "The same quality or thing is always the same quality or thing, no matter how different the conditions in which it occurs." "No thing can at the same time and place both be and not be." "Everything must either be or not be; there is no other alternative or middle course." These would seem so plain, so full of common-sense, that any one would arrive at the same conclusion from his observation of life. Yet, with hardly an exception, every one of these laws has been utterly ignored in our prevalent methods of teaching harmonic values. In the first place, the student, according to Mr. Shepherd's paper, finds it almost impossible to use discretion in the selection of his chords. Why? Simply because he is taught to juggle with notes on paper, while he may be as deaf as a post to the simplest harmonic value, such as the difference between a major and a minor chord. He might keep right on

juggling with notes a thousand years, and still remain deaf. Consequently he is utterly incapable of feeling or knowing anything about our subject. Again, he is told, solemnly and with great energy, that C-E-G is a major chord; C-E-flat-G, a major chord with a lowered third; C-E-G-sharp, a major chord with a raised fifth; C-sharp-E-G, a major chord with a raised root; C-sharp-E-flat-G, a major chord with a raised root and a minor third; C-E-flat-G-sharp, a major chord with a minor third and an augmented fifth; and various and wonderfully contrived other similar falsehoods. The major and minor chord-elements lie at the very base of harmonic values; and, if the source is so fearfully contaminated, what can we expect when the higher achievements of misrepresentation are reached? For an answer, look in any old-line text-book, and read the chapters on "Altered Chords," and "Incomplete Chords." With these things facing the teacher and student, things that are diametrically opposed to the fundamental laws of mind as given above, how will it ever be possible to arrive at any idea of harmonic values?

The music of the masters, classical, modern, and ultra-modern, should be our text-books; but, instead, even common methods of chord-progression that are to be met with on every page of Bach are ignored in our text-books. For instance, Bach very commonly used the dominant seventh-chord on the fourth degree of the harmonic minor (in A minor, the dominant-sept on D); yet our books would have us believe that such a chord is "an altered secondary-sept." Our text-books try to make us believe, because a certain signature was selected, because a piece is "key-centered" in some particular key, that therefore every chord used must be in that key — a procedure that is exactly contrary to the three laws of mind. I might go on indefinitely to multiply instances from text-books, might even cite names of books, chapters, and even pages, but I have sufficiently pointed out the evil that lies at the source, and I wish to suggest a remedy.

In the first place, before the student, or the teacher either, for that matter, can have any opinion of harmonic values, or

can lay claim to the right even tentatively to suggest an opinion, he must know absolutely by ear, *by ear*, let me repeat, the harmonic effect of every kind of chord, as a distinct entity. Our methods of teaching must take into account these fundamental laws of mind and matter, for musical effects are matter affecting mind, and we must absolutely break away from the falsehoods of the pedantic text-books, and substitute commonsense in their stead. Our present major and minor scales are not "natural"; instead they are the result of a long process of artificial selection. They cannot and should not be cast aside, but we must accept the results of the present continuous artificial selection, else our music will become a dead language. For any sane thinking, comparing, judging, and arriving at sensible conclusions regarding harmonic values we ourselves must have accurate concepts, and must bring these accurate concepts before the student's mind daily, from the first hour he begins to think, consciously or sub-consciously, of music. But if we confuse ourselves and the students with entirely inaccurate concepts, call black white, entirely throw away the fundamental laws of identity, contradiction, and the law of excluded middle, how shall we ever arrive? Instead of arriving, we shall cause greater confusion the deeper we go into the subject, and that is exactly what has happened from our average harmony text-book and teaching.

The solution? Throw away the things that are false. Get down to commonsense. Remember that music is sound, and as a consequence base our teaching, judging, and growth upon the training of the ear for sound. It is true that a right-about face requires courage and a shriving ourselves of the sins of the past, but it is only the courageous who make for progress of the world, and the longer we put off the shriving the harder will be our task. Possibly more potent than any of these is the fact that unless we soon mend our ways we shall become pedants, unreasonable people, decided stumbling-blocks in the pathway of student-minds. We should remember that a man of profound thought once remarked that "the great composers became great, not on account of the rules of harmony, but in spite of them."

HARMONIC VALUES

ADOLF WEIDIG

Chicago, Ill.

In order fully to comprehend so-called harmonic values, we must look back for a moment to the times when these values were first considered from the standpoint of modern theory.

The deplorable fact that theory is nothing but the explanatory comment of that which musical genius creates, has existed as long as the records of the works of the masters of composition have been preserved. In other words, our theory has never at any stage of its existence shown the way to facts, but, on the contrary, it has always been developed out of already existing facts. In spite of this we must consider ourselves fortunate that it was possible for the true thinkers among the theorists at least to keep abreast of the times in explaining new elements and new phases in the works of the creative musician. Such men have helped the merely *talented* to assimilate that which the genius created out of his God-given powers.

In order to understand our standard of modern harmonic values, it becomes necessary to say a few words concerning Zarlino, born in 1517 near Venice. He was the first who clearly defined our so-called dual system of major and minor tonalities — based, undoubtedly, on some writings of contemporaneous composers — exemplified in his own works, of which, however, there are very few in existence. Before and long after Zarlino's days the ecclesiastical modes formed the principal basis of most compositions, but, with the awakening of harmonic perceptions, it soon became apparent that the necessary elements of tonality were tonic, dominant and subdominant. The Ionian and the Aeolian modes made pure major and minor triads possible on these important points, while all the rest of the scales offered mixtures of major, minor and even diminished triads. This was undoubtedly the reason why the dual system was adopted. The substitution of the major dominant for the minor in the Aeolian tonality was based on the fact that the dominant character of the overtone series could not well be ignored.

It may not be amiss to point out here that the time has come when we have to reconsider our terminology, as it relates to that which I like to call the misuse of certain words. "Major" and "minor" are terms which should only be used in connection with complete tonalities, and should be eliminated as far as intervals and even chords are concerned. To make my meaning clearer, just strike a major triad and then play the minor third contained in that combination; then let the average student tell you what interval you are playing, and the prompt reply, nine cases out of ten, will be "major." How much better it would be for the correct understanding of modern tonality if, for instance, the F minor chord in E-flat major were called the major supertonic, or, for instance, the D major triad in F-sharp minor the minor submediant; etc.? I might suggest that the terms "large" and "small" could be used for both the intervals and the triads which now are called major and minor. This would apply to seventh- and ninth-chords as well.

Another word which has long ruffled my temper is the term "accidental." As if there were anything by accident in our art! And if A, so-called music-critic, in writing not very long ago about a MacDowell Sonata said that it — the Sonata — "is difficult to memorize because it contains so many accidentals," so is this more than sufficient to try even the patience of a saint. Such ignorant use of a term which is in itself stupid and amateurish cannot be too openly exposed, as showing the utter lack of understanding of modern tonality. I wish that this assembly of musicians might go on record as voicing its approval of the absolute extermination of the word "accidental" as applied to music. At the present moment I have nothing better to offer as a substitute than the word "incidental," but perhaps an even more fitting term might be found. If to some of you these remarks may seem out of place in dealing with harmonic values, I wish to state that it is absolutely necessary to define clearly terms which have such direct bearing on the comprehension of these values.

Zarlino's theories formed the subject of dissension among musicians as late as Bach's time — which is not to be wondered at,

if we reflect how deep-rooted the so-called ecclesiastical modes with their varied cadences were. Personally, I regard as a distinct loss the abandonment of those tonalities which harmonically and melodically might have been capable of even greater developments than the dual system of the major and minor modes. Perhaps, in seeking for new possibilities, we may have to go back to those old tonalities, and then discover that these abandoned mines contain harmonic treasures hitherto not thought of.

The man who, by virtue of superior musicianship, stamped to a large extent his individuality as a theoretical thinker on the development of modern harmony was Rameau, born in 1683. He was at first not favorably inclined to accept Zarlino's dual system, but in 1737, when he had already reached the age of 53, he changed his views in favor of it. This to my mind was rather unfortunate, as Rameau's influence was sufficiently far-reaching effectively to extinguish that one glimmering light which shone so brilliantly in the music of the Middle Ages. He left us, however, in his writings, a heritage of the greatest value to the comprehension of modern harmony — namely, his theory of the tonal functions of chords. This theory has since formed the basis of the works of Hauptmann, and in our days of the invaluable contributions by Dr. Hugo Riemann, which in their last consequences have found their widest application in a so-called harmony textbook by Johannes Schreyer of Dresden. The last-named book is of little value to the average music-student, but the thoughtful musician may find in it much food for reflection.

Rameau's theory in a few words was this: The tonal functions of chords determine their harmonic values. These values are clearly expressed only in the cadences, and a combination of tones called a chord can only be heard as either a subdominant, a dominant or a tonic. We modern musicians have deduced that, outside of these values, every so-called chord has to be regarded as the accidental combination of moving parts. These parts are melodies. Chords are only incidents. Melodies must be considered the originators of chords. If this principle be understood, it will give us the key to the comprehension of the latest developments in music.

Harmony, as it *has* been, and in many cases *is* being, taught, gained its undue importance mainly through the invention of the clavicembalo, which in its perfection is the modern piano. While I by no means underestimate the important service which these instruments have performed in awakening the mind of the masses to the treasures of true music, yet I cannot but help reflecting on the harm they have done. In the first place, the clavicembalo as an accompanying instrument gave the impetus to that style of notation called "figured bass." This nefarious notation has been the bugbear of every student of harmony for the last one hundred and fifty years. The study of harmony by means of figured bass has never helped the *musical* student very much, but it has often been the cause of totally extinguishing that tiny spark of musical intelligence which glimmered in the soul of the less gifted. There can no longer be any question that the only possible use today for this abbreviated notation lies in its value for naming or identifying certain tone-combinations as chords. Further, these instruments, through their inability to sustain tones, made it necessary to reiterate those combinations through repeated striking or by means of arpeggios. This furnished mediocre teachers with the material for constructing their existing chord-theories as laid down in the average text-book on harmony.

There is still another weakness in the compositions of the last century for which the development of the piano must be held responsible, namely, the stereotyped character of our four- and eight-measure phrases and periods. The popularity of the instrument was gained at the expense of abandoning polyphony to a large extent, substituting homophonic thought with what I may term "chord-accompaniment." These regular phrases are the product of dance-rhythms, which pervade even the serious writings of the so-called classical composers up to our times, culminating perhaps in Tschaikowsky. To be sure, these dance-rhythms were idealized, and thus became important phases of true art, but the time has come when the free melodic line demands again its right of priority and superiority.

This may possibly bring with it revolution in notation. For one thing, I believe that in the near future the bar-line will

disappear. This little vertical bar too often forms a real *bar* to the intelligent understanding of musical thought. It is a stumbling-block which arrests the eye, and with it the ear, at the most inopportune moment, namely, just before the musical thought comes to a point of repose. A new punctuation for our musical language must be found. We can all feel how our most modern composers are chafing under the restraint of the tyrannical bar-line — how they would like to break this bar. When the strain becomes too great it *will* break.

To sum up. Modern harmony can only be considered as the product of melodic thought. What we have gained in harmonic values during the last two hundred years is a great asset, but it is not the principal source of inspiration of such men as Max Reger and Claude Debussy, the banner-bearers of musical progress. The composer who has comparatively little to say constructs his melodies out of certain harmonic progressions, while true genius has ever regarded harmonic values as subservient to his melodic thoughts.

We discriminating musicians appreciate these facts, but how are we to teach this to our students? My experience has taught me that the ultimate object of study can and must be the development of imagination. Let the student show his understanding of harmonic values through the invention of examples of his own. This independent thought will make his appreciation of that which the masters have created all the keener. Furthermore, if a truly musical student writes something which does not exactly coincide with established standards, I always try to listen to it with the ear of said student, and in many cases have had to decide that the established standards were faulty in their narrowness. In this way I have learned as much from my students as they have learned from me. But what it has taught me most thoroughly is tolerance. Personal likes and dislikes should never cloud our perception of that which is worthy of consideration, no matter who the composer is, as long as he shows that he is a master-musician.

The desire to learn keeps us young. The moment we stop learning we die, no — we are dead!

REPORT OF THE PIANO CONFERENCE

Chairman, **ARTHUR FOOTE**

Boston, Mass.

The Chairman opened the sessions of the Conference by a brief survey of the various features in piano-teaching that had changed it from the purposeless and inefficient doings of early days into the more scientific methods of the present. He particularly instanced the revolution made by Tausig's exercises, by the idea of constantly applying rhythms and accents (as by William Mason, Phillipp and others), and by the substitution of relaxation in its proper place, with the advantage taken of arm-weight, for the stiff-arm and high-finger action of the older teaching.

As focal points in the discussion, several papers had been secured from leading authorities in the art of teaching, most of which are given below. No record, however, is possible of the many lines of question and debate that radiated from these, either in the sessions themselves or in conversations outside.

THE PROBLEM OF THE PUPIL WITH ONLY ONE HOUR'S DAILY PRACTICE

HENRY HOLDEN HUSS

New York City

The problem of the pupil with one or, at the most, two hours' daily practice, is indeed a difficult one, as most of you can testify. So many young teachers have come to me for advice and suggestions on this subject that I am impelled to do my share in trying to throw light on it, and to ask you to do yours. The problem under discussion is not the beginner, but the pupil of one of the middle grades, who is in school, who has real talent and love for music, and who is yet on the nearly starvation rations of only one or two hours' daily practice.

I find it almost always advisable to use no purely technical études. Etudes which are beautiful enough to use as repertorial pieces, such as those of Heller, Jensen, Macdowell, Foote, etc., are of course advisable, but it has been my experience that it is generally not wise to try to get the pupil to gain technical mastery from purely technical études when the practice-time is so fearfully limited. As reading-exercises they have an assured value, but this side of their usefulness is much better met, in my estimation, by reading short easy pieces of musical value. On the purely technical side the strictly technical étude's value, is, in many instances, rather dubious. It takes considerable time for the pupil to work it up to such a tempo that any fluency or velocity is attained. Some of you may well ask, "What would you offer instead?" Why, just this. Let the easier sonatas (single movements, in many cases) of Haydn and Mozart be selected, along with short modern melodic pieces, and let all the scale-, arpeggio-, and trill-passages, etc., be converted into technical exercises, that is, the difficult kernels of the passages—let them be instantly memorized, transposed, played in various rhythms, staccato and legato, etc. Seeing the goal directly through the medium of the transformed fragments of the piece, the pupil works with a diligence and concentration not generally displayed when plodding—with furtive glances at the clock—through dry and mechanical études. The analyzing and changing of the rhythms of the passages develops concentration of mind, and, by keeping the pupil intensely busy, prevents wandering of thought and keeps the interest alive and glowing. Speaking of the analytical side of music-study, which is being cultivated to such a remarkable extent in these United States, I had last summer in London a striking proof of the gratifying fact that we are certainly in the van as regards modern music-study. Speaking with a very prominent and highly gifted young English pianiste about technical problems, I illustrated the manner in which I taught some of the exercises contained in my published book of "Condensed Technics," using a very relaxed wrist, pressure-touch, etc.; she exclaimed "Why! do you teach that in New York? that is

very much what Matthay is doing here in London. I've been taking a few lessons of him myself!" I assured her that I had been teaching in just that manner for over fourteen years, and that it was no new thing for many of us.

While giving, say, one-third of the time to purely technical study, it would seem surely advisable, in the case of the pupil with such a small amount of practice-time, to endeavor to develop mainly the musical side of the pupil's nature — the sense of tone-color, phrasing, artistic pedaling, rhythm, nice declamation, in bringing out the *melos* so beautifully and significantly that it can be instantly enjoyed by the musical, but unlearned hearer. The pupils under discussion should emphatically not have their small and precious store of study-time squandered in the vain and, for the time being, useless endeavor to play scales and exercises at the rate of eight hundred thousand notes or so per minute! When they have four or five hours' daily practice, then the cultivation of extreme velocity, great power, etc., is appropriate.

I want in this connection to pay a well deserved tribute to the worth of the Virgil Practice Clavier when it is used for a few minutes—a few minutes, mark you—daily by the class of pupils under discussion. It certainly does make for strength, velocity, clarity, etc., in homeopathic doses, and I agree with the late Dr. William Mason that it is advisable to practice a few minutes on the clavier and then play the same passages immediately afterwards on the piano, in order to ascertain the quality of touch, etc., but I do emphatically protest against the medieval cruelty of compelling helpless infants to practice for months *entirely* on the clavier. Well might such unfortunate innocents say to their hard taskmasters, "We asked for bread and ye gave us a stone!"

In discussing technical matters, a word in passing about scale-practice. It has been a matter of astonishment to me how many otherwise competent teachers have their middle-grade pupils play scales and passages almost exclusively both hands together. It is without doubt the experience of most of you that *one-hand* practice enables the pupil to know exactly, *not* approximately, just how the scale is being played, whether the weak fingers are

accenting sufficiently, just where the unevenness occurs, etc. In parallel motion, the strong finger of one hand is constantly doing the accenting for the weak finger of the other, where one hand is turning over or under the thumb, the other is not, and so the unevenness, etc., is not detected. These points would seem to be too obvious to be discussed, but experience with much of the teaching done, even in our large cities, proves the need of them.

The pupil of the middle grade with a small amount of practice-time has very little musical experience, very little perspective; is it wise, then, to limit their knowledge of Johann Sebastian Bach, the composer of the future, to his little Preludes and the Inventions? Many, many times pupils have said to me at their first lesson, when I have asked them what they have studied of Bach (and they were often pupils with a musical nature, albeit undeveloped), "We have had the Inventions, and we hate Bach!" How much better to give them at first single and charming flower-like movements from the Suites and Partitas — the Minuets, Sarabandes, Gavottes, etc. — pieces to be played with love, devotion, with chastened romantic feeling (not sentimentality, of course). For Bach is one of the greatest of the romantic writers, though you would never guess it from the way many virtuosi thunder over and fly through him, but never get into *him*! Yea, verily, it is better than compelling the unripe pupil to plod wearily at a funereal pace through the more difficult Inventions of Bach, and beget in many instances a sullen dislike of the one who should be the guiding-star in their musical life!

To teach in the way above indicated is assuredly a difficult task for the teacher. It is so much easier to go straight through an instruction-book, treat all pupils alike, disregarding individual deficiencies, etc., putting all through the same mechanical grind in true old-fashioned conservatory style of unblessed memory, much easier this than to make an individual study of each pupil, analyze their pieces with them, call a great part of their technical material out of the pieces in hand, etc. But how great is the reward in the musical and mental growth of the pupil!

THE PRACTICE-CLASS

CHARLES ANTHONY

Boston, Mass.

I should like briefly to acquaint you with an idea which has proved of much practical value in my work as a teacher. I do not claim to have originated this, for many others may have thought of it, though, for one or another reason, they have failed to apply it. But, at least, their possible discovery of it has not come to my notice, and to that extent I may assume the idea to be unknown. This, for want of a better name, though with literal consistency, I call a "practice-class"; although it might more justly be termed a class of practical analysis on the pupils' part, and of demonstration on the teacher's—one wherein he publicly illustrates those methods which have helped him in his own work. In other words, he practices, while they observe.

I follow a general plan of work in this, although it can be but vaguely defined. I first attempt to show by taking some unfamiliar composition how a new piece should be approached, how built up technically and interpretatively from the most enduring foundations. Under the trying, yet wholesome scrutiny of eight or ten sharp pairs of eyes, it is necessarily consistent with what, I trust, is my habitual custom—in practicing, never to permit the slightest error in notation or delay in immediate acquisition of finger- and hand-positions. Of equal importance is the instant intellectual grasp and its artistic expression. The point of a phrase, one's perception of its infinite variety of *nuance*, leading up to and tapering off from its high light, must be attained through its gradual formation in the imagination, simultaneously with its more or less labored technical working out in the fingers.

For the most part, I practice through the hour without intruding incidental remarks, leaving sufficient opportunity at the end of the period for questions to be asked. I do this largely because, having preached so frequently in private lessons, my reason for putting this or that idea into actual practice is obvious. Yet, if I happen to think of some helpful suggestion—some new manner of meeting an unusually difficult technical problem—I

do not hesitate to stop and elucidate. And some interesting and unique solutions have come to me at such moments. In fact, I have learned more from such public practice than I can possibly estimate — from this very process of exposing myself on a musical dissecting-table, and making freely manifest the various inner secrets of my systems of work, technical, mental, psychological. And no clinic ever witnessed a more absorbed, impersonal gathering than these quiet, heedful classes of mine. There is an intimate confidence about them that is pleasant and fruitful.

I lay much stress, too, on the development of the powers of observation in pupils, who are too apt to possess ears and eyes that scarce perform their merest physical functions, let alone the correlated mental acuity that should vitalize them. I find they *do* observe more and more keenly, and consequently become more intelligent listeners at concerts, even more awakened to other forms of artistic activity, analogies between which and music I endeavor frequently to draw. They learn to see not only *that* a thing should be done thus and so, but *why* it should, and better still, through force of example, *how* it should.

I by no means confine myself to compositions unfamiliar to them or myself. It is equally my object to acquaint the class with every sort of style and period, Bach and Haydn down to Reger and Debussy; not by the usual means of continuous performance or theoretical analyses, but in architectural detail, each detail presenting its own peculiar constructive problem, which, being rightly met, results in revealing many unheeded and sequestered bits of real beauty. Following this somewhat narrowing absorption in detail for its own sake, I relate the parts to each other and finally try to make evident the wholeness of the work and its true strength, which is its unity of idea. Here practice becomes interpretative in its truest sense. Then again, many a technical passage has proved a source of wonderment to a recital listener or a stumbling-block to a pupil, but, when resolved to its simplest terms, as the most bewildering and glittering progressions may be, its sting seems to be partially removed. And when it is further demonstrated, in these progressions, how many

effective ways there are for overcoming their cumulative difficulties through solving each one, first separately, then in direct relation to its fellows, discouragement gives way to the legitimate hope of possible attainment. Technical work on a passage is too often a thoughtless onslaught, vainly, though often patiently reiterated.

I am also convinced that a pupil's imagination is largely stimulated through the more sensitive and wary eye of the teacher, and that when there is peculiar charm in a work it is vivified to them through what I might call his own more loving eye. If they would play well, they must see that it is necessary for them also to gain a genuine affection for what they play—affection, admiration, or some more animate emotion than mere desire to learn the notes and play them even correctly. The first article in my musical creed is that beauty of tone, varied and colored by means of touch and adroit use of pedal, is the supreme desideratum for a student; and the second, that each piece shall become to him a vital, living thought, played not for personal effect, but to give a deeper pleasure, a real entertainment, even uplift, to others—else music is not itself, but a travesty on its true function.

The force of a concrete, continuous example is not to be overestimated, and however limited be the equipment of a teacher, it presumably far exceeds that of his pupils. Thus such work is possible for many who would refrain from it on the plea that they are not concert-pianists. Then a teacher's attitude toward music most subtly communicates itself to his pupils, just as his methods become their methods, until they are of age, musically speaking, and may—and should, too, I believe—assume the helm and strike out a truly individual course. Yet the final impress upon his students of an instructor's estimate of music, and its deeper meaning, is *lasting*, and does infinite good or considerable harm according to the abundance or the lack of his sincerity. I say these things, which others have said many times before, and far more forcefully, because I honestly believe that my genuine interest in what I practice must be a communicative emotion, and even directly affect others, inspiring them, through deeds as well

as words, to try my various modes of attack; proving that slow, careful, thoughtful, almost reverential work does pay every time, and its pursuit will turn out a good teacher and a good player, if not a sensational pianist. The benefits of coöperation in this class-work are mutual, and the reciprocal service between instructor and instructed is notable. I might gratefully paraphrase from Browning and say —

Nor teacher helps pupil more than pupil helps teacher.

I will close with a few prosaic facts. I maintain three class-meetings once a week through the season of perhaps thirty weeks, making a small nominal charge per lesson and admitting pupils for as few as ten lessons. There being no prepared sequence of lectures or definite program for the course beyond what I have mentioned, such casual attendance is permissible. Poorly worked out and inadequately set forth here as my ideas are on this matter, they are, none the less, at your service, if you find them of interest sufficient to try, or of value to continue further.

THE ESSENTIALS OF THE METHODS OF LESCHETIZKY, PHILIPP
AND BREITHAUP

THOMAS P. CURRIER

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During my teaching in the past ten years, I have made extended use of the methods of Leschetizky and Philipp, and, more recently, of Breithaupt. The results have demonstrated to me that each one of these men has something to say, which he has said and explained more explicitly than have the others. For most of these years I have been more successful in explaining and developing finger- and wrist-movements by employing the methods of both Leschetizky and Philipp than by adhering wholly to either one. But neither has given me complete satisfaction with regard to free and vital arm-development. For a good many years I had experimented largely on this subject, and had reached some conclusions which I touched upon in articles written for "The

Musician" in 1908. The appearance soon afterward of Breithaupt's book on "Natural Technic," therefore, was especially welcome, inasmuch as it gave me new light, not only on arm-development, but on arm-participation in finger-technic, or what is now called arm-weight-technic. Since then I have worked out Breithaupt's ideas rather thoroughly, and, I think, have combined some of them quite successfully with the methods I had previously employed in teaching.

It is plain history that no one scheme of technic has ever been so comprehensive that something might not be learned from another. Experience proves that there is always some one, or some school, that makes a specialty of a particular detail of technic, and runs it down to the last ditch more thoroughly than any one who tries to cover the entire field. It now seems to me that better work can be done today by making use of what I consider the essentials of all these three methods together, than by any other means with which I am acquainted. It is with this experience in mind that I venture here to consider these essentials.

Of all methods promulgated in recent years, Leschetizky's seems to me to have covered most successfully the largest field. The remarkable group of distinguished pianists, the large number of unusually well-equipped players of varying degrees of excellence, that have come from his hands, and the wide dissemination and approval of his ideas, certainly form an extraordinary record.

Of his influence on these pianists little need be said. They have all demonstrated themselves players differing in talent, and have worked out their salvation according to their own lights. And, however they may be regarded as interpretative artists, their masterly command of their instrument is unquestionable.

To me the essentials of Leschetizky's method are unmistakable, and have proved of immense value to modern piano-playing. His advocacy of the rounded-up hand-position, with the consequent accession of finger-resistance, strength and freedom, was a boon to those who were struggling to obtain these conditions, while still retaining a flat hand. His methods for enabling even the average, and often unmusical, student to overcome the infinite technical

difficulties of instantaneous contraction and relaxation, brilliant passage-playing, clean, incisive chord-attack, and repetitions, skips, tremolos, etc., have not been surpassed. His working out of the many details of musical effect — particularly by means of the close pressure-touch — have worked wonders with those whose natures have not helped them in the understanding of musical expression. These are the essentials which, I think, he has wrought out with marvelous thoroughness, and imparted to his best pupils with wonderful success.

Leschetizky's system of finger-training is undoubtedly fine. But for teaching purposes, especially with beginners, I am convinced that Philipp's scheme for developing velocity and accentuation is the clearest and quickest I have ever known; while Breithaupt's methods for general arm-development, and especially for attaining skill to throw the free weight of the arm on all kinds of finger-work — to create a pressure-touch that shall not induce rigidity — certainly go beyond Leschetizky's instructions on this point.

Philipp is a true disciple of the French school, and his able, analytical mind has worked out, with great ingenuity, methods for obtaining the extraordinary velocity and the light, charming, evanescent tone-qualities which characterize that school. From his point of view he has left little or nothing to be said. His rhythmic methods of practicing are clearly defined, quickly understood and applied, and are, I think, a valuable short-cut, not only for attaining velocity and easy accentuation in the midst of the swiftest passages, but for creating rhythmic sense in pupils who are inherently deficient in this respect. They also help to increase finger-resistance, and to secure accuracy and brilliance in passage-playing in an uncommonly short time.

It is true that this scheme is not new with Philipp. Accentuation to facilitate accuracy and to create impulse in velocity — shifting accents from strong to weak beats to promote evenness of touch, etc. — have long been commonly employed by many teachers and players. But Philipp has at least treated the matter exhaustively and plainly, and has put it into print; and he certainly

reserves unstinted credit for his work. From his now too numerous books one can choose a few, and easily apply them to daily practical use.

In his general method Philipp has no other idea, that may be considered essential, except that of continuous, patient work. In a letter from him about two years ago, he dwelt largely upon maintaining a loose, heavy arm when practicing. "If," he said, "I could use the expression 'boneless arm,' it might convey my meaning more clearly." The heavy arm is not, of course, a new proposition. That it adds to finger-strength, and so enables the player to produce more tone with practically no extra effort, is true. But, aside from this, the arm has other functions — chiefly in the direction of great activity of movement, and of vibrating power. And on this matter Philipp has not expatiated. It may be said that such activity will develop through the practice of music which calls it out; this is of course true — that it *can* be so developed. But that it is not always developed is frequently demonstrated by the playing of a good many pianists — which proves, I think, the lack of a distinct understanding of the means of arm-development.

This is where Breithaupt comes in. He has shown how the arm may be brought into states of delicate and subtle, as well as vigorous, activity, and how, also, it may constantly reinforce finger-movements, of all degrees of lightness and strength, by means of a pressure that will not entail rigidity. With such help from the arm, also, invisible though it largely may be in the course of performance, the difficult feats of modern piano-playing — great tone-volume, vivid, untiring staccato, rushing scale- and arpeggio-sweeps, trills and tremolos, skips, chord-repetitions, etc. — become easier to execute. And, best of all, the ways of working them out are clearly explained. The great pianists, as we know, have always done these things. But the average player, though seeing these wonders and knowing that they exist, has too long been left in the dark.

In my opinion Breithaupt's scheme of arm-development at present caps the climax of understandable methods of technical

training. I cannot by any means accept his theory regarding the comparative needlessness of what he considers old-fashioned ways of finger-training. But I believe that his ideas concerning arm-development, and the bringing of a variety of arm-movements into intimate sympathy and combination with all forms of finger-movements, are of exceeding value. All his arm-exercises are useful; and it only remains for any player to choose for himself those which appeal to him, and then to graft them upon his present technic according to his own needs. Breithaupt has made it possible, also, for teachers to explain arm-development understandingly to their pupils—one of the most valuable things of all in his contribution to piano-technic.

I feel confident that from these three methods ways of working may be taken which will greatly simplify practicing and shorten the time for the establishing of a clearly thought-out modern technic—one which may be built upon thereafter to any extent, the only limitations being the player's ability. Out of them, instead, a new method may be formulated, which will not only cover a wider field, but will become a model of simplicity as well.

I am sure we all agree that simplicity should be the keynote of any method. One that will enable the average student to acquire adequate muscular control, with the art of creating beautiful tone in the shortest possible time, would seem to be the ideal. For the earlier the moment when he attains sufficient technic to enable him to appreciate the aesthetics of piano-playing, through beautiful tone-production and expressive playing of music itself, the sooner his musical nature will develop. And, after all, what applies to the student, applies to all of us. The beautiful in piano-playing, of course, is what we are constantly seeking. Every one of us desires to bring out more and more fully the beautiful qualities of our instrument, and to reveal, according to our lights, the full significance of our wonderful piano-literature. The simpler the means, therefore, that we can make use of, the more completely can we give our undivided attention to the attainment of these purposes.

PIANOFORTE-INSTRUCTION IN THE COLLEGE

CLARENCE G. HAMILTON

Wellesley College, Wellesley, Mass.

In discussing any branch of college music-teaching it will be well to bear in mind that such instruction is given under varying conditions in different institutions. Practical courses, for instance, by which are generally meant courses in singing and in the playing of the piano and stringed instruments, are conducted sometimes in a conservatory annex and sometimes in a department strictly limited to the college students. Again, such courses may or may not receive credit toward the college degrees. In considering the status of piano-instruction, therefore, I shall have in mind especially the work at Wellesley, with which I am most familiar, assuming that the problems there are practically the same as in similar institutions.

A piano-teacher who has gained his experience in the field of private instruction finds himself, when entering upon college work, confronted with a number of unexpected limitations. In the first place, the time for personal supervision is extremely brief. Most of the students can afford but a single half-hour per week, and none of them can spend more than two half-hours under his direct supervision. Moreover, breaks in the continuity of the lessons are constantly occurring — vacations, examination-periods, holidays — so that hardly thirty weeks of profitable work during the college year remain. Practice is correspondingly restricted. It is difficult for a student to fit a single daily practice-period of forty-five minutes into a schedule already crowded with academic work; and, in a college where no credit is given for piano-study, the practice-time must be sacrificed for any important academic duty. There are social engagements, too, club meetings, committee functions, dramatics, and a legion of other extraneous matters, which occasionally, at least, must take precedence. Hence four or five hours of practice per week is perhaps a fair average for the entire college year in the case of all but a few special students.

Viewing these restrictions, one would say, "It is impossible to accomplish anything. How can one produce players in the face of such insurmountable obstacles?" Let us penetrate the matter more deeply, however, and discover what extenuating circumstances may exist; for, while the college teacher might naturally be disheartened at the magnitude of the problem, it is not long before he finds much to give him courage for his tasks.

There is plenty of enthusiasm and vitality, to start with. Especially where no credit is given, students who take on a self-imposed task like that of piano-study do so at considerable pecuniary and mental sacrifice, and are consequently animated by a zeal not commonly found. The practice-period is, as a general rule, looked forward to with pleasure. There is an eagerness to advance, and a reluctance to abandon any opportunities of doing so. Thus, while practice is occasionally interfered with, it is, on the whole, much more systematic than that done by the society *dilettante* who inserts it at odd moments and frequently neglects it for days. The regular period set apart each day is looked upon as a fixed occupation, and thus the idea of systematized hours for practice becomes thoroughly ingrained into the student's mind.

We have noted the limited time for instruction. But it is a general custom to require students of practical music to pursue theory-courses at the same time. Thus they become familiar with many details, such as musical nomenclature, scale- and chord-structure, music history and forms, which ordinarily must occupy much of the time of the private lesson. It is gratifying to the teacher to find that the student is well primed on such subjects, and that only a suggestion is necessary to recall them.

These facts lead us to consider the most encouraging feature in college instruction, namely, the mental alertness of the students. We are not obliged, as with many of the ordinary run of pupils, to arouse the mind from that lethargy in relation to study which it is so difficult to overcome. The student is wide awake — otherwise she could not remain in the college. Her mind is trained to receive new ideas, to systematize them, and to stow them up

for future reference. What it would take a half-hour for the untrained mind to grasp she instantly seizes upon and understands. Then, too, she is constantly in intercourse with kindred minds. Ideas flit about unceasingly in the college corridors. Obscure thoughts are clarified, questionable points are discussed. There is quickness of movement, both physical and mental, and surprising results are attained in short periods of time. System and concentration are watch-words in all departments of study, compensating in a large degree for the paucity of available time.

If we fail in our work as teachers, therefore, it is because we do not adequately meet the spirit of enthusiasm which is everywhere rife. If we put a fire into our instructions that kindles the ready mind of the student, we are astonished at the amount of work which she accomplishes; on the other hand, let our zeal flag, and other more living interests will monopolize her attention. Then, too, in judging the value of our instructions, we must keep before us the true ideal of a college education, which does not aim to make experts in any line so much as to stimulate a broad and liberal culture, and to lay foundations on which substantial edifices may afterwards be built.

In the light of this ideal, what can we do for our piano-students? For the majority of them we must abandon the hope of making extraordinary players. They should advance along safe and solid lines, and their work should be high in quality, if not great in quantity. But, I maintain, we have in the college almost unparalleled opportunities for producing cultured musicians, intelligent students of music, who are going forth to lighten the darkness in regard to musical matters which prevails even in educated quarters, to foster musical sympathy, to preach the gospel of right musical standards to the Gentiles. What we need as a nation is not so much additional performers, as a real and wide-spread appreciation of the meaning of music; and this need our college students should be well fitted to supply. With a systematic knowledge of at least the rudiments of musical theory and history, and with the ability to interpret clearly and intelligently works of the great masters, is not a college graduate well

fitted to become a music-teacher, either of private pupils or in an institution? She has learned, too, how to study and how to advance, and she will take any opportunity for building upon the foundations laid by pursuing her work further under available teachers or by individual research.

So much for the average student. There are cases, however, when much more can be accomplished. Students who enter as "music specials," or who are willing to devote an extra year to their college course, may advance much more rapidly by securing double or treble the ordinary amount of practice. In this way occasional pupils of unusual talent are able to attain a proficiency in execution and interpretation quite comparable with the results of courses in special musical institutions, while at the same time they are enjoying the benefits of work in other college branches.

I have thus attempted to point out some of the conditions, both unfavorable and favorable, which surround the college piano-teacher. One fact is certain — that he has an exceptional opportunity to develop talent along the line of broad-minded musicianship. College teaching thus occupies a sphere which does not conflict with that of the conservatory; for, while the latter is bound to lay particular stress upon the element of performance, the college can place the chief weight upon that merely cultural side of music which is perhaps quite as essential for the propagation of musical thought and for the elevation of the general standard of musical intelligence.

REPORT OF THE VOICE CONFERENCE

Chairman, FRANK E. MORSE

Boston, Mass.

At each of the sessions of this conference a significant topic was presented by a single speaker, with an opportunity for questions and discussion afterward. Thus at the first session Dr. Langmaid, the famous specialist, spoke upon "The Hygiene of the Voice"; while at the second Mr. Samuel W. Cole presented a carefully prepared account of the sight-singing method which he has successfully employed in Brookline and Boston for the past five years, with illustrations by a large group of pupils. Of Dr. Langmaid's extended and painstaking address only an extremely slight abstract is here available. But Mr. Cole's paper is given in full, with a concise summary of the discussion and inquiry which it aroused.

THE HYGIENE OF THE VOICE

S. W. LANGMAID, M. D.

Boston, Mass.

The voice, speaking or singing, may be called a sound used to convey impressions to the listener in the simplest and most direct way; but the mechanism of its production is not at all simple, but most complex and combines the exercise of many mechanical agencies.

The most obvious is the all-important agency of the respiratory function. We all know that the sounds of the voice are produced by the vibration of the vocal cords, set in motion by the action of the breath upon them. But this vibration would be inefficient for expression did it not instigate vibrations in cavities,

as in the throat, in those of the head, and also in the trachea and the bronchi. The character of the sounds will depend largely upon the size and shape of these cavities, and how they are used or played upon. The organ of voice does not need to be built, for it is a part of the plan of creation, but it does need to be played upon by its motor vis—the breath. What its capabilities are as a musical instrument can only be ascertained by the results of education.

Not only must the vocal apparatus be perfect, but the breath must be so used as to set in motion and control the sounding mechanism. So, first of all, the ability to breathe properly must be attained. This calls for the control of the breathing muscles. As special muscular ability depends largely upon the condition of the general muscular system, health and strength must be as near normal as possible, and the exercise of the voice, fortunately, is one of the best agencies for the establishment of sound health.

The ability of the organs of voice depends also upon the condition of the mucous membrane which invests or lines all the sounding parts of the voice-organs. When the mucous membrane of the throat is in a healthy condition it is moist through the agency of the lubricating mucous glands which are embedded everywhere in the mucous membrane. It is insensitive to the currents of air and to the changes of position to which it is subjected during the efforts of singing and speaking. It offers no impediments to vibration or to the passage of air in and out of the various sounding cavities, or to the free and proper vibration of the vocal cords.

To sum up—we may say that the motor of the voice vis, respiration, must be in a tonic condition, for the intensity of tone depends largely upon its power. Muscular functions must not be weakened by overuse nor their proper functioning hindered by wrong methods. The mucous membranes must also be healthy and their normal condition not prevented by the presence of growths, such as enlarged tonsils, adenoids, or deformities of the nose. Such growths must be relieved by surgery or other medical treatment. If the cords are swollen or red from congestion,

the voice must be allowed rest and freedom from use as far as possible. Such a congested condition of the cords is generally produced by climatic conditions, as, for instance, by moist cold air, so that the singer's throat must be protected by any means that will modify a bad condition of the atmosphere. Other causes may bring about disease of the mucous membrane. The smoking habit, for instance, or the large consumption of beer or alcoholic drinks, will surely show a destructive influence sooner or later.

A UNIVERSAL SIGHT-SINGING METHOD

SAMUEL W. COLE

New England Conservatory, Boston, Mass.

I fully appreciate the opportunity which is mine today — an unusual opportunity to help on the cause of sight-singing, to which I have had the honor of devoting the larger part of my career; and a cause, which, more than any other in connection with American musical education, has been and is neglected, not only by the musical public, but by the musical profession, yet a cause which lies at the foundation of all real success in music.

Let me sketch the present situation as I see it. There are hundreds (no doubt I should be nearer the truth if I were to say thousands) of pupils studying the piano who cannot tell by the sounds they make whether they are playing correctly or incorrectly; hundreds more studying singing to whom a page of unfamiliar music is no better than a blank page until it is played or sung to them; hundreds more studying harmony who cannot hear the sound of one chord they write until they take it to the keyboard. It is my conviction that the majority of adult music-students in this country, although many of them possess good intellectual, vocal, and instrumental abilities, are lacking the native sight-singing gift. If this be true, is it not incumbent on every member of the musical profession to lend a strong, earnest effort to strengthen our American musical education at its weakest point?

This is the situation. What has caused it? I name a few of the principal causes:—First, the discovery that it is possible to gain considerable vocal and keyboard facility without either an eye or an ear for music; second, the conviction on the part of many members of the musical profession that a pupil who has a good, natural ear for music does not need to study sight-singing, and that a pupil who does not possess such a native gift cannot acquire it; third, the lack of a method of sight-singing which is adequate to all grades of musical composition; fourth, the acceptance, on the part of those who teach and direct, of the correct tone and rhythm as proof of intelligent musical thinking.

If I can prove to you today that we have hit upon a universal sight-singing method, I shall have taken a most important step toward making an American musical education as sound and as worthy of the respect of the musical world as that of the Paris Conservatory. I wish that the time permitted me to give a detailed description of what I witnessed in the solfeggio-classes of that famous institution. Suffice it to say that *there* the study of sight-singing bears the same relation to a musical education which the study of sight-reading in English bears to an English education *here*.

Let me explain what I mean by a universal sight-singing method:—First, it must be equal to all styles of musical composition and to all grades of difficulty; second, it must compel pupils to think and make guessing impossible; third, it must enable the teacher to follow the mental processes of his pupils; fourth, it must be within the reach of students of all grades of native musical endowment. Every musician knows that the interval method is equal to all grades of musical difficulty, but it has been hitherto thought to be beyond the attainment of the average student of music; and so it is, as ordinarily taught. I make this statement fearlessly, as I have put years of effort into the endeavor to teach sight-singing by interval through a careful interval-analysis and the use of a single syllable or words. The main reason for this failure is that it does not make guessing impossible. Do you

know of any other studies or of any institutions of learning where guessing is an acknowledged factor in the course of study?

Now, you hold in your hands a brief outline of a system of syllables which makes the interval method equal to every test which can be applied to it. It surely makes guessing impossible. It demands a complete mastery of that interval-analysis which is generally supposed to be a part of the equipment of every good musician; therefore, it cannot be too severe a requirement to exact from those who propose to become musicians. It gives the pupil something to aid his memory of pitch, and, most important of all, it enables the teacher to follow the mental processes of his pupils, so that he is never at a loss to prescribe a remedy for any difficulty a pupil may encounter. It demands work, of course, but that is true of any attainment which is worth while; but, if this work be well and thoroughly done, how much easier it will make all succeeding music-study!

Although the half has not been said, there is no time for further speech, and we must proceed at once with the illustrations, which I have spared no pains to make interesting and to which I ask your most careful attention. In introducing these young ladies and gentlemen to you this afternoon, it is incumbent on me to make a few preliminary statements:—First, they are studying music with the intention of entering the musical profession; second, my regular classes in sight-singing are graded according to the musical ability displayed in the preliminary examination, grade A being highest in ability, grade B intermediate, grade C lower (all three grades are here represented); third, not more than half are vocalists—the others are instrumentalists who are studying solfeggio because they have been taught to believe that the ability to see with their ears and to hear with their eyes is fundamental in a musical education; fourth, it is expected that there will be mistakes enough in the illustrations to stamp them as absolutely genuine. It may be mentioned incidentally that these young people have gleaned much of their sight-singing experience from “Melodia.” All the selections which will be attempted are either now in your hands or will be displayed on

charts in plain sight of all present, and you are requested to note the errors which may be made or questions which may be suggested to you in order to facilitate the discussion which is to follow.

The program of tests was as follows:—

1. An oral dictation-exercise. No information being given, the members of the class, in turn, were to name the intervals played.
2. Two four-part selections—"The Last Days of Autumn" in A minor, and "No Surrender," in B-flat major. The class was to sing these without instrumental aid further than the initial pitch of A minor and a chord now and then to show whether the rendering was correct or not.
3. A written dictation-exercise. No information was given except the time-signature and the initial note.
4. The interval-analysis and singing at sight of two melodies which modulate freely.
5. The singing at sight of a series of tonic chords rather distantly related.
6. An attempt to tell the pitch of tones played at various points on the keyboard, only the pitch of the initial tone being given.
7. An attempt to sing at sight compositions in four parts by Palestrina, Mendelssohn and Verdi.

In the discussion that followed, Mr. Cole was asked many questions upon different points. His replies may be summarized as follows:—

The majority of the class used for demonstration are instrumentalists, and they have been studying the method from one to two and a half years, with lessons of an hour twice a week.

As to the teaching of rhythm—we teach this by singing pieces in rhythm. Rhythm is something that pupils meet everywhere—in studying the violin, the piano, the organ, and singing—so that it is impossible to state that the work exhibited is, in regard to rhythm, solely the result of the sight-singing method.

As to the number of syllables used—we usually require 13, reducing intervals of more than an octave by subtracting the octave, and reducing double-diminished intervals to their diatonic equivalents. But the system is capable of extension to any desired degree.

As to the comparative merits of this and the common do-re-mi system—the use of the latter system develops a sense of pitch *in the key*—in the major key (as usually taught in America),

and to some extent in the minor key. The interval-syllables make no account of key as such. We depend upon this not at all, but sing from note to note, having the pitch of one note and knowing the interval to the next. It would be impossible to sol-fa some of the music sung here today. This method, then, if one learns it, is applicable to all grades of music.

As to the learning of absolute pitch — we do not advocate it, because probably it is not within the reach of the average pupil. Still, if it is possible, it can be done more easily through this method than through others.

As to whether this method is primarily adapted to professional students only or is generally applicable — we believe that it is not too difficult for any, for we have a plan whereby it is brought within the reach even of children. Were this system earnestly adopted, a student might begin his musical education in childhood and pursue it, even to the winning of his doctor's degree, without change in his method of music-reading.

As to observations of foreign methods — in Paris they do some wonderful sight-singing. They use the old syllables, but not in the way customary with us. All the Latin nations have the advantage that they play, sing, and theorize with but *one set* of names for pitch. We do it through interval; they do it with a high class of natural talent developed to the recognition of absolute pitch. The students who enter the Paris Conservatory, as you know, are the most gifted persons the country can produce. For such pupils a book of 500 pages has been prepared for dictation alone.

As illustrating more fully the nature of the method advocated, specimen pages of the text-book "*Melodia*," edited by S. W. Cole and L. R. Lewis, were distributed.

The extracts from the text-book indicated that the salient point of the method is the designation of every interval in whatever is to be sung by a special "interval-syllable," the vowel or last part of which indicates the general character or class of the interval as to length (in scale-steps or degrees), while the consonant prefixed

indicates whether the interval is major, minor, perfect, augmented, or diminished. The table from which these interval-syllables are derived is as follows:—

General names

ah — prime
ā — second
ē — third
ō — fourth
oo — fifth
el — sixth
on — seventh
rah — octave

Special prefixes

M — major
N — minor
T — perfect
G — augmented
D — diminished

Initial notes are sung to "ah"

In the following illustration, the syllables are given their unmistakable English equivalents.

Ah tah may ne nay may may tah nay nay may may

may may nay nay too tah tah tah may nay nay tah tah tah nay may

may nay nay may may me nay may may me nay may may.

REPORT OF PUBLIC SCHOOL CONFERENCE

Chairman, CHARLES H. FARNSWORTH

Teachers College, New York City

The general topic of the conference was "The Professional Training of the Grade-Teacher in Music." In developing this the plan, as drawn up by the chairman, was to have four papers, the first "from the point of view of the home," the second "from the point of view of the music-supervisor," the third "from the point of view of the normal school teacher," and the fourth "from the point of view of the principal of a normal school." The main topic, then, was not the work of the grade-teacher, but rather the methods by which such teachers are fitted for their work—in short, the whole question of the relation of normal schools to school-work in music.

At the first session the discussion centered upon the fact that pupils entering normal schools are poorly prepared in music. It was suggested that they should be obliged to pass a music-examination upon entrance, that music should receive credit in high school training, and that special courses in music should be offered in high schools for such pupils as are preparing for normal schools. At the second session—presided over by Ralph L. Baldwin, of Hartford, Conn., in the indisposition of Professor Farnsworth—this discussion was continued, and culminated in this formal vote as the expression of the thought of those present:—this formal vote as the expression of the thought of those present:—

Voted, that the Executive Committee be requested to appoint a committee from the Association to investigate the subject and ascertain the present status of entrance-requirements in music in normal schools, and, if possible, to phrase a suggested requirement for entrance to normal schools—this committee to report at the next annual meeting.

**MUSIC IN THE HOME AND ITS BEARING ON THE TRAINING OF
THE GRADE-TEACHER****PETER W. DYKEMA***Ethical Culture School, New York City*

Music occupies an almost unique position in the curriculum as regards social value. While it must rank as of secondary importance from a purely utilitarian point of view, it certainly stands beside the mother-tongue in regard to its usability in the home. After the ability to use speech, there is nothing which the child learns in the school that can more speedily function naturally and valuably in the home than music. Nothing brings greater delight to the parent, nothing enables the child more easily to contribute to the life of the home, and nothing is stronger than simple song in its power of welding together into a social unit widely diverse interests and attainments. One of the first products of the school that the child brings home, and one that awakens keenest delight and wonder on the part of the parent, is the trembling, uncertain little rote-song which the child in the lower grades tries to reproduce alone at home, aided only by the recollection of what the song was when sung by a large group. This pleasure in song grows as the child becomes a youth or maiden. No influence in the home circle is stronger for uniting into sweet and ennobling fellowship those young folks who in the normal home drop in from time to time, as friends of the popular comrade, than the singing together of the fine old songs and ballads. This early power of song continues with greater or less potency throughout the home life of every man and woman. When to this vocal aspect of music we add the vast amount of time, attention and money that are devoted to instrumental music, and when we consider that all over the country the place of music in education, in amusement, in private, social and civic life, is constantly becoming more important, we realize that the music-instruction which the schools give, forming in most cases the chief definite instruction which the student ever receives, is of great educational and economic significance. Up to this time the schools have neither

realized the significance of school-music on the general life of the student, nor have they seen any way of expanding or extending the scope of the vocal work or of causing the school-instruction in vocal music to have some vital relationship to the instrumental instruction at home. But these steps are possible, and are being taken in places where a wise supervisor is guiding the work of a system. But the supervisor is only a director who is dependent largely upon his teachers for the carrying out of his ideas. As in the other subjects of the curriculum, the grade-teacher is nearest the problem and consequently most potent. School-instruction in music is still but a recent comer in the list of regular subjects, and it is not strange that its full significance and mission have not yet been established. Music has upon its shoulders a greater task than imparting certain information and developing certain skill. More important than these, and frequently not attended to while this is being attained, is the training in taste, the establishing of certain artistic standards. Any one who is aware of the "best sellers" in sheet music, who knows what glaring lithographed title-pages blazon forth from most of the pianos throughout our land, can be reasonably sure that technical ability and refined taste do not always go together. We are started on the way to obtain the technical proficiency for our children. This we can control within the school. What can we do to ensure a better grade of music in that place where the child spends most of his time, and in which selection of material rests largely with the inmates—the home? We are only now awakening to the fact that with the grade-teachers rests not only the ability, but also the responsibility of determining what music there shall be in the home. Let us consider in detail one or two of the suggestions already indicated.

A. *Vocal.* (1) The repeating by the children at home of the songs they have learned in school. Of the value of this both to the home and to the school, through the incentive which the connecting of the school and home would have, we need only here speak in passing. Let us concern ourselves merely with the means of obtaining it. It is already well established in the minds of

educators that individual singing for technical development is a most necessary procedure, but we are not so pronouncedly of the opinion that individual singing for beautiful song-rendering—certainly the end for which technical development is the means—is also a necessary or even desirable course to pursue in the time allotted to music. Experiments which I have observed and conducted convince me that twice each year, in every grade in the school, children should be trained to sing individually before their mates, from memory, some song as artistically as conditions will allow. This means the taking of considerable time for preparation, it is true, but it is time well spent. For immediately certain strictures and criticisms have validity which command less attention in group-singing. When a solo is in question clear articulation, proper phrasing and adequate expression are necessary in order to carry the full significance of the words to the audience; the tone-quality must be pleasing, if the song is to make its complete appeal; the whole must be rendered freely and without book, if attention is to be focused only on the song. Then, in addition to obtaining vital work along these lines, the teacher subtly controls the forming of the child's taste, for before any child's song is decided upon it must obtain the teacher's sanction. As the reason for accepting this and rejecting that are gone over in class, artistic standards are being set up in the most valuable way, namely, by application to actual examples. Moreover, as these songs—often as many as there are children in a grade, for each child may select a different song—are practiced over and over, the young retentive minds of all the class are storing them away, and forming a repository upon which demands will be made for years to come.

The school should in every way encourage the children to sing their songs at home. For example, at this Christmas season suggestions should be made as to ways in which song could add to the joys of home celebrations.

(2) When this individual singing which is to be carried into the home is in the mind of the school-teacher, it is probable that some far-reaching change would be made in the list of songs taught

in the school. Much more attention would be given to the material, which, while suited to certain needs, would at the same time wake responsive chords in the hearts of the parents, and would be well adapted for group-singing in the home. In other words, we should make much greater use of old folksongs, ballads, and national airs, and such popular songs as have stood the test of time, and should exclude a large proportion of the made-to-order, technically valuable, but musically worthless exercises with which our song-books are still too replete. It is encouraging to note in passing that some of the latest publications intended for school use have obviously taken for their motto "The song — the well-tried and proven song — is the thing." Some of them are published in two editions, one containing only the material to be sung, the other, this and the full accompaniments. By this means every child is provided with a larger number of songs, and wherever the need is felt for the accompaniments, as, for instance, in the home, they are readily obtainable. It is not a mere visionary hope to believe that with proper material available, and with the school consistently working toward that aim, the much too common practice of having nothing but the latest popular songs sung in the home, may be done away with by the introduction of a goodly portion of the splendid heritage from the many countries of the world.

One of the drawbacks to the exclusive part-singing which prevails in many upper grades and high school choruses, is that it leaves the members with no material for solo-singing. The introduction of unison songs is one means of remedying this, but, whenever there is opportunity, individual training should be given. It is useless to speak of the inadequacy of unformed young people's — especially boys' — voices for solo-singing. The vogue of the popular song shows that these young folk will sing; it is our problem to see that they sing good material.

B. *Instrumental.* Turning now to the consideration of instrumental music, we find that heretofore the school has had practically nothing to do with this. Still, does it not seem reasonable that, after a child has spent four or five years studying vocal

music, he should have given enough indications of his musical endowments, tastes, and powers of application, so that a properly trained teacher might have an opinion, worthy of consideration by the parent, as to what type of private instrumental lessons, if any, it would be worth while for the child to pursue? Much as I believe in the value of piano- and violin-lessons, I am convinced that there is a large and unnecessary waste of time, energy and money in giving instruction to children who might very well be doing something else. We have got beyond the point of thinking that it is worth while to give piano-instruction to every child. We are certainly pluralistic enough to believe that many of the values from musical training can be obtained from other art instruction. But, considering music only, what are some of the means other than the usual vocal instruction by which instrumental endowment and taste may be determined by the grade-teacher?

First of all, by the school's making use of the child's inborn love of playing on simple instruments. It is as natural for the child to express his feelings for rhythm by drumming or tooting on an instrument as by swaying his body, marching, dancing, or any method of keeping in time. In this primitive instinct lies the possibility of highly developed instrumental instruction. The school can encourage and foster the instinct first by assisting the children to keep it alive by themselves at home, and then by affording opportunity from time to time for using it in the school. The kindergarten has made use of simple instruments in its little bands, but in the grades we have not realized the possibilities of the "kinder" or "toy" symphony. Many valuable adaptations of it with Haydn's, Romberg's, Beethoven's and other composers' material are possible. A step beyond these single-toned instruments can be made by introducing the picking out of melodies on the xylophone, the piano, the ocarina, the flageolet, the mandolin, etc.* None of these is introduced at this time for its own sake or as a final instrument, but as a means of stimulating interest and of determining capability. I have seen some interesting cases

*One of the most natural instruments, whistling, might also be classed here. It may well be used in the school room. It is interesting to note that the Boy Scout movement makes whistling one of the means of obtaining honors.

of children who displayed apparently no inclination for instrumental instruction, and whose parents had given them up as hopeless cases, who, by means of gradual advancement on some of these simple instruments, finally became sufficiently interested to take up and pursue from their own initiative some of the more difficult orchestral instruments.

The use of the keyboard-diagram not only straightens out many difficult points of vocal music, but also frequently gives enough suggestions to enable the quick child to pick out many melodies on the piano, and to get him ready for regular private instruction. Moreover, by this means the children can be taught the three main triads in the leading keys, and thus be placed in a position to accompany many simple songs.

With the school teaching of music well done and with this incidental reference to instrumental uses, not only will the immediate vocal needs of the school be better attended to, but a large amount of waste in private home-instruction will be avoided. There is no reason, except inadequate, unrelated school music, which makes it necessary for the private teacher to give up a large share of his time to explanation of and drill upon elementary matters of theory and notation, which the school can more economically teach to children in classes. He should be free to devote himself to aiding the child to apply the elementary material to playing upon the particular instrument that is being studied.

The school, by allowing the children to give little musicales, consisting of both instrumental and vocal selections and duets, and by forming small orchestras, can also do much to encourage private instrumental instruction. Higher up in the grades and certainly in the high schools, the school should make arrangements to give credit for private instruction.

In all of this work, instrumental or vocal, the interested school-teacher will be keen to discover and develop budding talent in music. The school can perform no higher function than to bring to light the peculiar aptitudes of the students, and to start them along the road to that career which will utilize them to the greatest social advantage. In our public schools are not only the

great mass of music-lovers of the future, but also the composers, conductors, and performers who are to help produce a finer musical America.

What is the bearing of all this on the qualifications and training of the grade-teacher? It is evident that every effort must be made to include music as a necessary factor in her endowment and education; that she should have been instructed in the elements which make for artistic singing, and the means of obtaining this from children; that she should have sufficient instrumental instruction to make her capable of appreciating this work, and that some little practice should have been allowed her in the proper use of simple instruments. The graduates of the kindergarten normal departments are now very largely required to sing well a number of songs in an artistic manner, and to be able to play the piano or violin well enough to fulfil the musical demands of the kindergarten. Are these same requirements too much to require of the grade-teacher? Is there any adequate reason why any grade-teacher should not have had included in her preparation exercises in breathing, in the use of the voice for speaking and singing, in simple but effective rendering of a few songs, together with an understanding of the means of obtaining this end, in the rapid and certain interpretation and reproducing of printed musical material through much individual sight-singing and ear-training practice, in the playing of good but not elaborate instrumental compositions suitable for children, together with some discussion of the difference between the worthy and unworthy, and in the improvising of the accompaniments for songs, demanding but four or five different chords? These are not unreasonable demands; most of them can be met by students who twice a week for two years have met with a competent instructor in music.

When these conditions are met, we shall be well on our way, not only to strengthen the instruction in music in the schools, but, even more important than this, we shall have made a beginning at extending and bettering the music in the homes, which is a sure means of raising the standard of music "as a national asset."

THE GRADE-TEACHER'S RELATION TO MUSIC IN THE PUBLIC SCHOOLS**ARTHUR J. ABBOTT.**

Supervisor, Manchester, N. H.

It would seem that the last word upon this subject must have been spoken, for, in nearly every gathering of teachers and supervisors of public school music from Maine to California, one topic for discussion for years has been the grade-teacher and her relation to public school music. The question is as vital today as it was ten years ago. We must admit that, apparently, the good seed of kindly criticism and helpful suggestion sown in past discussions has fallen on barren ground. Perhaps if decided action were invariably to follow such discussions, there would soon be no cause for the consideration of this phase of school music-work by this or similar bodies of educators. An expression of thought is necessary, but action must result, or we continually travel in circles, finding ourselves again and again at the starting-point. That today's discussion may be followed by action which will materially and quickly forward the time when an applicant for admission to a normal school will be obliged to be well prepared in music is, I am sure, the hope and desire of every normal school music-teacher and of every supervisor.

The need of the hour in public school music, a need greater than ever before, is grade-teachers who, in preparation for the work of the normal school, are educated through music in the elementary and high schools as they are through English, mathematics, history and kindred subjects. The cry has been that the need of the hour in public school music is better trained supervisors. Those who were already in the field were quick to discover their own weak points, and earnestly and consistently have labored to place themselves on a higher plane, to the end that supervisors, as a body, are today able to meet educators in other lines of work upon a more nearly equal footing. The opportunities for thorough training for the profession of music supervision have multiplied rapidly, and supervisors are now considered educators in fact as well as in name.

It is true that our own house is not so entirely free from glass that we can afford, even if we have the inclination, to hurl rocks at the houses of other people; and most assuredly it is not our desire to make trouble for the grade-teacher, for none, better than the supervisor, knows the demands made upon the regular teacher, and how faithfully she labors to meet those demands, or how successfully she performs her many duties. The grade-teacher who is not to the last degree loyal, or who does not do her best to carry out every direction and suggestion of the supervisor, is an exception to the general rule. So, as we discuss the grade-teacher, it is not in a spirit of fault-finding, but with a desire to make our influence felt in the effort to give the teachers of the future the opportunity for as broad and thorough training in preparation for the teaching of music in public schools as in other subjects. To the experienced supervisor, the wonder is not that the average teacher carries out his directions so poorly and secures such meagre results. No, indeed! The astonishing thing is, considering how poorly trained is her own voice, how limited her own knowledge of the physical voice of the child, and of how to conserve and keep that voice free from fault and blemish; considering how poorly trained is her own ear, and how little she realizes the importance and value of ear-training; considering that, as a reader of vocal music, she is more or less of a failure, and that her knowledge of the various tonal and rhythmic principles and their relative position in the general scheme is hardly worth mentioning — considering all these things, I say, the wonder is not that so little is accomplished, but that so much good results from the daily effort of the regular teachers to follow the directions of the supervisor.

The value of music in the training of the child is recognized today as never before in the history of our public schools. Through music the spiritual, mental and physical child is educated as through no other single subject, and no obstacle must long be allowed to prevent the fullest realization of all that may be accomplished through music. Whatever it may have been in the past, today the greatest factor in the success of public school music

is the grade-teacher. The school board, the superintendent, the music-supervisor, the time-limit of the daily lesson, all are elements which enter into and affect the ultimate result to a greater or less degree; but, in comparison with the grade-teacher as a factor, they become simply side issues. Admitting that the teachers already in the field are deserving of the highest consideration, still we recognize the fact that, as a rule, grade-teachers do not, in music, measure up to the standard of efficiency required in every other subject. The music-teacher in the normal school is not entirely responsible for the musical shortcomings of graduates, yet, in behalf of the teacher of tomorrow and of the children, we turn to the normal schools.

At the bottom of the list of those comprising the normal school faculty we usually find the name of the music-teacher. Perhaps it is wrong to assume that the relative position of that name on the list is indicative of the relative value of music as a school subject, as considered by normal school trustees and principals. Yet, is it not true that students are allowed to enter upon a normal training who have had absolutely no education through vocal music, in fact, who are monotones? Is it not true that, if these musically deficient students make good in certain studies (music not included), they are graduated with others who have been carefully trained in music in the public schools and by private teachers? Is it not true that the certificate given the normal graduate, who was in every respect deficient in music when she entered and correspondingly weak in music at the end of the course, is identical with that given the other graduates?

Surely, if the present entrance-conditions relating to normal school music must prevail indefinitely, then, in justice to all, the certificate given at the close of the course should plainly state, when such are the facts, that the student came to the school with no previous training in music, that her ear is defective, her singing voice (if she has any) is disagreeable and unfit for the teaching of rote-songs. Even though the normal music-teacher has done all that it is possible to do in the limited time at his disposal, still the graduate is doubly minus in music. Those who

give the matter serious attention must admit that the trouble is not so much in the normal school itself, as that students are allowed to enter there lacking adequate preparatory training in music.

The present entrance-conditions should not prevail indefinitely. To put the matter in shape for further discussion as a means to definite action, I affirm that no student should be admitted to a normal school in 1911 who is unable to sing several standard national songs and folksongs from memory; that no student should be admitted to a normal school in 1912 who is unable to sing standard national songs and folksongs from memory, and fourth-grade music at sight with syllables or with single syllable or vowel; that entrance-examination should be required; that no student should be admitted to a normal school in 1913 who is unable to sing standard national songs and folksongs from memory, or has had less than one year's systematic training in preparation for the normal music-course, this preparatory work to include ear- and voice-training, music-reading and theory of music, the student being able to sing sixth-grade music at sight with syllables or with a single syllable or vowel; that entrance-examination should be required; that no student should be admitted to a normal school in 1914 and thereafter who is unable to sing standard national songs and folksongs, who has had less than two years of ear- and voice- training, music-reading and theory, and is unable to read difficult music at sight with syllables or with a single syllable or vowel, and to sing easy songs at sight with words; that entrance-examination should be required.

If normal schools would demand such preparation for admission, the results would be immediate and far-reaching. Music would have to be taught in every public school, and students entering a normal school would be prepared, as they are not at present, to enter upon a real normal training-course in public school music. Then the normal-trained teacher would herself be able to do everything required of the children in the most progressive schools; she would be able to coöperate successfully with the most progressive supervisor of music; and last, but by no means least

in importance, she would be able, when occasion requires, to present in logical sequence and teach each point of a short definite course in public school music without the aid of a visiting supervisor of music.

WHAT THE AVERAGE NORMAL SCHOOL ACCOMPLISHES

FRED W. ARCHIBALD

State Normal Schools, Salem and Framingham, Mass.

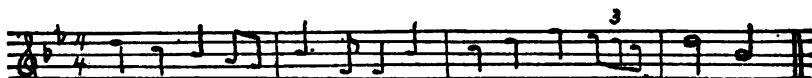
The subject assigned to me is: What the average normal school accomplishes in music and what it *should* accomplish. What I have to say must of necessity be the result of my experience in the State Normal Schools of Framingham and Salem.

First I wish to state the conditions governing entrance to these schools. Students coming from high schools which have been certified by the State Board of Education, are admitted without examination in music. At Framingham about seven-eighths of those applying are admitted on these certificates. At Salem about three-quarters are so admitted. Of the small number who are examined in music, those who fail are conditioned, and this condition has influence, when associated with the marks in other subjects, in determining the standing of the pupil. Now, the music in most of these high schools that give certificates is principally chorus-practice once a week, with the incidental sight-reading. No time is spent, and no effort is made, to keep up the work already accomplished in grammar schools.

This year, to satisfy a curiosity of mine, I gave the entire entering class the test sent to the State Normal Schools for entrance examinations in September. These are practically part of the same questions adopted by this Association at its annual meeting in Washington in 1908.

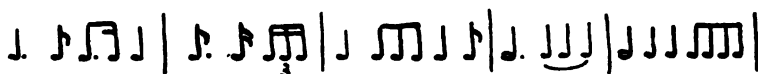
The following are the questions, substantially as given:

1. Write on the treble staff, in the key of B-flat, the melody as played or sung.



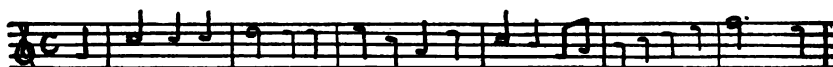
Result:—Figuring on the basis of 100 examinations, about 20 correct, 25 partly correct, 55 failures.

2. Give the measure-signs for each of the following:



Result:—16 correct, 32 partly correct, 52 failures.

3. Give the names of the following theme and also the name of the composer.



Result:—10 correct, 90 failures.

4. On the treble staff, write the signature of F-sharp major. On the bass staff, write the signature for E-flat minor. Result:—4 correct, 9 partly correct, 87 failures.

5. Give the meaning of the following terms: "Forte, Andante, Piano, Crescendo, Largo, Accelerando, Maestoso, Ritardando." Result:—8 correct, 28 partly correct, 64 failures.

It is very apparent that we are obliged to begin our two years' work with a class varying from those who are deficient in the elements of music to those who have made a thorough and extended study of the subject in some particular line.

Classes in Framingham and Salem number from 25 to 30 pupils, with instruction and recitation once a week for a period of forty minutes during the first year, and for two-thirds of the second year. One-third of the second year is devoted to work by pupils in the practice-school, where their music is under the supervision of the regular grade-teacher. Besides these forty minutes in instruction and recitation, pupils are expected to give from forty-five to sixty minutes weekly in preparation for the lesson. How to secure the best results in the short time set apart for my subject, is a question always uppermost in my mind. The subject of scales, keys, intervals, time, voice-culture, sight-reading, and ear-training must be taught.

Pupils are required to learn the scales in major and minor keys; to be able to recite orally, and to write any of these; also to place the signatures on treble and bass staves. The pupils learn the

intervals, major, minor, perfect, diminished and augmented, as they stand in scale-relation. Singing the intervals, and training the ear to recognize the same, is a part of each lesson. Chromatics are treated in a similar way. The three principal triads in major and minor are studied, first, from the melodic, and then from the harmonic standpoint. Simple harmonizing from a given bass, using these chords, is the extent of our work in intervals. The effect of sharp-4 and flat-7 in establishing modulation from tonic to dominant, and from tonic to subdominant, is the limit of our modulation work. The study of chords, chromatics and modulation is largely a question of listening, thinking, and writing on the part of the pupils. The principal time-motions are taught, the pupils being required to recite orally and to write the various rhythmic groups commonly used in vocal music.

The practical use of the above is followed in sight-reading, which, for the most part, is carried on individually. The pupils who have had a good course in the public schools usually cover this work fairly well in one year. Poor preparation for this work to enter the normal school is the cause of a large number of failures. Their extreme lack of confidence and their dislike to lift up their voices in singing, are two of the greatest difficulties to overcome. Then their inability to read readily, to keep time and tune correctly, is a decidedly weak feature of a large number of students.

The second year of my work is devoted to the application of the first year's work to the grades. Principles of teaching, grading, and planning for regular school-work, takes up about two-thirds of the year; the balance is spent in observing and working with classes of children.

Rote-songs, their relation to child-life and to the school music, is the first work of our senior year. Pupils are required to become familiar with the literature of rote-songs, and a large number are placed at their disposal. Many songs are sung and compared, so as to show the real music-values. The quality of tone necessary for a good rendering, clearness in enunciation of words, and the many necessary qualifications in a proper rendering of a song,

are taught by example. Pupils must learn several songs and sing them before the class with and without the piano. If they fail to do this, they do not receive a passing-mark for *primary* grade-work in music. An important part of this work is to make a list of the best songs and adapt them for the grades. Methods of presenting the various problems as they appear in the grades are taught, pupils being required to prepare and give lessons.

In the second year I am seldom able to cover all the work of the eight grades, usually getting along with fairly satisfactory results through the fifth or sixth grades. A short course in melody-writing is given in this year. Pupils are required to write four- and eight-measure phrases, illustrating the various problems of time and tune as they appear in the grades. During two or three months of the second year, students are in the practice or model school, where they observe and work with classes of children. They usually see several music-lessons given by the regular teacher and the supervisor, and are required to give at least two lessons. They also assist the monotone and backward children. All of this is reported in writing to the supervisor.

This gives the general outline and some detail of what is being done in the two years' course, with one lesson weekly.

In addition to this work, one period a week is given to general exercises in music with the whole school assembled. It has been my desire to make this period one of general musical culture. We are able to have some professional performances. This year we have already heard a string quartet and a recital of children's songs, while two vocalists, a pianist, 'cellist and a violinist are yet to come. At some of these concerts printed programs, with notes on composer and composition, are used. Occasionally the works to be heard at a coming concert are played and studied on the pianola, which is always with us. I am glad to say the financial side of these concerts is met by the student-body and the proceeds of the annual Glee Club concerts. I might add that the Glee Club bought the pianola and several hundred dollars' worth of music-rolls, which are at the disposal of the students at all times. Besides these concerts by professionals, the students themselves

arrange weekly programs and carry them out in a very successful way. This fall we have been hearing the old English folksongs and lyrics, and we are still to hear the Irish and Scotch songs. Some of these are sung by a group of students and some are given as solos. Short sketches of the composers and authors are prepared and read.

Incidentally, the students are gaining confidence in singing before people, they are gaining a knowledge of the subjects studied, and, better still, are learning to take their place and do their share in the social life of the community in which they may be living. Instrumentally, we are doing the same. Programs of music by various composers are rendered on the piano and violin; and, when we are unable to have certain standard works played, the pianola is brought into use. This year two of our students played a four-hand arrangement of the second movement of Beethoven's Second Symphony, also the slow movement of his Fifth Symphony. The principal themes of these were first written on the blackboard and an analysis of sonata-form, song-form and variation-form were given. It is my intention at these general periods to get all the students who have had musical training to do their share for the musical welfare of the school. In this period we take a short course in conducting. Members of the Senior Class conduct hymns and old familiar songs. Music for graduation is also prepared at this period.

We have a Glee Club, consisting of 26 members selected by a competitive examination. They rehearse weekly after school hours, and, besides giving an annual concert, they sing at all school functions, adding much to the musical life of the school. A small orchestra of violins meets weekly for rehearsal, and takes its part in school affairs. Genuine interest in good music is shown by the fact that the schools subscribed for 16 season-tickets for the Saturday night Symphony Concerts. A large number avail themselves of the opportunity to hear one or more of these concerts. This year we have 15 Saturday afternoon Opera tickets which are used in the same way.

This, then, gives in some detail what the normal schools of Salem and Framingham are doing.

Our second question is, What *should* the normal schools accomplish? We should qualify graduates to teach music as well and with as good an equipment as they teach geography or arithmetic. This is impossible at present, owing to the poor preparation. As stated before, the technical training should be kept up through high school years, making it possible for the normal school to give a thorough course in voice-culture, advanced theory of music, methods and practice in working with children. Then we need more time to specialize. If a student elects to teach in one of the three lower grades, voice-training, rote-songs, including all the nature- and child-songs, should receive special attention. If she elects to teach higher grades, a great deal of practice in conducting two- and three-part singing should be had, together with voice-training. Any extension of time will be welcome — either more time weekly during the two years' course, or an extension to three years for the work.

In the selection of teachers for the lower grades, superintendents and masters should lay more importance upon the teacher's ability to teach *music*. If the musical supervisor could bring this about, it would help. I believe one of the ways for securing a higher standard of grade-teachers is to have the demand come from those who are seeking teachers. If all music supervisors in Massachusetts have influence enough to be a factor in the selection of teachers for their schools, they will be doing something worth while in the improvement of public school music.

THE STATE CERTIFICATION OF MUSIC-TEACHERS

HERBERT A. MILLIKEN

Bay City, Mich.

It is evident to those who have been keeping in touch with the various music-teachers' associations throughout the country, that an idea of unusual importance to the cause of music has been slowly shaping itself. In states far apart this same idea has taken form; and the phenomenon of an idea coming to life simultaneously in distant parts of the country, points definitely to a common need, to a general condition which demands attention. Even though this activity has not advanced beyond a mere groping toward a solution of the problem, nevertheless every bit of evidence points to success.

The problem is this: How may the standards of music-teaching be raised and unified? No thinking person will attempt to controvert the statement that the solution of this problem is absolutely necessary to the progress of music, or that its solution will also solve attendant problems relating to the status of music and to the business side of the art. It is easy to use vaporous phrases when writing about music; but this problem concerns the flesh-and-blood teacher first, and, through him, the art.

In the first place, the quarrel is not with the public. To say that the public is unappreciative is easy—and thus putting the blame on the other fellow is ever a pleasant task. The public does as much as it knows, which is not equally true of the musician. The public appreciates as much as it understands, pays for more than it understands, and is roundly scored because it does not support this or that. The poor, long-suffering public cannot judge what it does not know; so let us have done with this hypocrisy, and place upon our own shoulders the load we should carry.

According to the present way of doing things, tell me, if you please, how parents are to know with whom to place their

children for music-instruction? Take, for example, the average family, knowing little or nothing of music. They are anxious to give their children the advantage of musical culture, but do not know how to begin. Unless they have a speaking acquaintance with some of the better element in our profession, they will inquire of some of their neighbors, in all probability as ignorant musically as themselves, or, looking among the advertisements of musicians, will select one whose price appeals to their pocket-book. They have no means of knowing whether the one selected is competent or not; and how often it happens, after several years under an inferior teacher in whom they had every confidence, that they discover that something is wrong, and, seeking out some instructor of reputation, find they have wasted both time and money, and that the faulty habits formed make further advancement well-nigh impossible. A long period of unlearning must then be gone through with, much to the surprise and discomfiture of both pupil and parent. And many times such pupils — with perhaps plenty of musical ability — become so discouraged with the wretched work they have made of it, and the prospects of the long struggle before them ere the correct principles are acquired, that they discontinue the work entirely, thus, to say the least, depriving themselves and others of much future pleasure; when, if they had received the right start, all would have been well, and a possible musical genius would have been the result.

First of all, then, the musician should protect his profession from incompetent teachers, thereby protecting the innocent patron; for just as long as any person, regardless of his education, musical or otherwise, is permitted to teach music, just so long will the present state of affairs continue. Protection in this instance means organization, and it is in this matter especially that the music-teacher has not done as much as he knows. Every teacher knows that combined strength will settle the problem, but they refuse to combine. It is this attitude of mind that has kept the cause of the music-teacher on a lower level than it deserves. Music can be placed in a higher position in our present scheme of

education, if teachers will put aside all petty jealousies and differences, and, following the example of the other professions, agree upon a standard of attainment for all those who would become teachers, and demand legislation upholding such standard and prohibiting those who could not meet the requirements from preying upon an unsuspecting public. In states where there has been some agitation for certificates or licenses for music-teachers, the newspapers have insinuated that musicians, in trying to combine and ask for these things, have had more in mind the forming of a "union" for their own protection, than any broader policy affecting the welfare of the pupil as well. It should be distinctly understood, first, last, and always, that, happily for us, the granting of state certificates to teachers will work a benefit in both ways — to the public, as well as to the teachers.

The question might be asked, "Can any board furnish assurance to the public that the persons to whom it grants certificates will prove good teachers?" True, one cannot teach without knowledge, but many cannot teach who have it. The intellectual capacity for analysis and synthesis does not always go hand in hand with the power of acquisition and expression. But after all, there must be some definite tests, and the universal method of ascertaining the fitness of a candidate in any profession is that of examination. Those who have had experience in the examination system in music are aware of the objections usually urged. But, in default of any better plan, we shall have to adopt it, for the simple reason that there is no better way. Examinations are found to be necessary in the Army, the Navy, the Civil Service, and all the learned professions, not only in this country, but all over the world. Why then should there be any objections to similar tests in music? Naturally, the objections come from those who, knowing their own weakness, dread the prospect of failure for themselves or for their pupils; but sooner or later the really competent men and women of the musical profession will demand such tests, for in no other way can they protect themselves or the public.

There is no question that the crying need of musicians and music-teachers is that they establish and maintain for themselves

a standard which the general public can respect and have confidence in. Other professions have standards to which their members must measure up, and the great state of Michigan, in common with many other states, takes it upon itself to certify that doctors, dentists, pharmacists, school teachers, nurses, public school music-teachers, and even barbers, horse-shoers, and plumbers, are, theoretically at least, competent for their respective lines of work. But music is at the mercy of anyone who can impress another that he can teach; consequently the world is filled with incompetent teachers of music, and badly or improperly instructed pupils.

This need for a standard has been felt not only in Michigan, but all over the United States, notably in New York, Missouri, California, Alabama, and Florida. But nothing very tangible has yet come of all the discussions about the matter.

The Florida Association, at its last meeting (April, 1910) appointed a committee to prepare examinations for teachers of voice, organ, piano, violin, and theory. They are also agitating for the introduction of music into the public schools of that state.

The Missouri Association has been discussing the matter for some years, and at their last meeting at Columbia received and discussed a report by a committee of investigation. The gist of the report was that, to make a start, the Association should have an examination for such of its members as wished it, said examination being along two grades of difficulty and the certification being for two separate classes. There was an enthusiastic acceptance of the idea by those present, though there was some debate as to the examination itself, and the whole was placed in the hands of a committee for further report at the next meeting, the recommendation being that they formulate such an examination, and mail it to the members in time for preparation before the meeting.

A bill was before the California Legislature last year, which provided that every teacher of music must have a license and that the board of examiners should be seven music-teachers, that fees be charged for certificates to be issued by this board, and that

penalties be imposed upon those who practiced music-teaching without a license. Dr. H. J. Stewart, very well known outside of California as an excellent musician and organist, was at the head of the movement and personally drafted the measure, which had the endorsement of the Musicians' Club of San Francisco. The bill failed of passage, however, but it is hoped to re-introduce it at some future time. Strangely enough, the strongest opposition came from those who would gain most from the proposed legislation — the musical profession! Perhaps this was due to the fact that they have no music teachers' association in that state. Then, again, the press, without exception, attacked the bill, not so much the details, which could easily have been modified, but the principle of protecting musicians by legislative enactment. The California bill was regarded by its promoters more as a missionary effort, as they felt their own state was one of the worst that could have been selected as a battle-ground, on account of the unorganized condition of the musical profession. Still, hoping that the question would be taken up in other states with better success, they were willing to bear the brunt of the first skirmish.

The action taken by the Michigan Music Teachers' Association at its 1910 convention at Grand Rapids seems to confirm the hope of our California brethren, as we believe the movement in our state is more rational and has better prospect of ultimate success than that of any similar plan yet offered. For the past three years the officers of this Association have been bending every energy to the formulation of a plan, whereby all teachers of music should be required to pass an examination, and secure a certificate, before they would be permitted to practice their profession.

At our convention at Kalamazoo in 1909 a motion was passed "That a committee of seven be appointed, to meet from time to time during the year, to devise and recommend a plan, by which music-teachers of the state of Michigan should be recognized in some official manner; said committee to report at the next convention in Grand Rapids." This committee, of which Mr. N. J.

Corey, of Detroit, was made chairman, held many meetings at intervals throughout that year. Much enthusiasm was shown by the members of the committee, which was made up of leading teachers of the state, and who came to Detroit periodically to meet and discuss the feasibility of the various ideas as they were presented. One suggestion was that the University of Michigan, as the head of our educational system, should have the authority to issue diplomas. Another was that the governor should appoint a board of examiners, who should have power to issue certificates. But neither of these plans found favor in the eyes of the committee. The latter proposition was the most condemned, as it was a question whether a board of examiners could be established who would be entirely free from political "pull." Those who had political "pull" would eventually become the members of the board of examiners, regardless of their musicianship, and in this manner the board might possibly be made up of the very worst, instead of the best, musicians in the state. Another objection was that the asking for the creation of another board would jeopardize the chances of the bill's passage, as there are already so many "boards" in our state that the legislature usually looks with disfavor upon the creation of any more of the kind.

We were fortunate in having the interest and support of our state superintendent of public instruction, Hon. L. L. Wright, and his deputy, Mr. Fred L. Keeler — both men of more than ordinary musical knowledge — and the deputy superintendent very kindly attended several of the committee meetings, to give them the benefit of his advice and experience. It was Mr. Keeler who finally suggested to the committee that the simplest way — and the one that would probably meet with the most favor before the legislature — was to have this matter of state certificates handled through the office of the state superintendent of public instruction. This idea found instant favor with the members of the committee, and, after much discussion and correspondence with members of our association, the committee recommended to the Grand Rapids convention, as representing the best thought of the leading music-teachers in Michigan, that, at its

next session, the legislature be asked to empower the state superintendent of public instruction to take charge of this matter of state certificates for music-teachers.

This recommendation met with the enthusiastic approval of the members present, and the convention immediately authorized the legislative committee to prepare a measure embodying this idea. This was done, and the next day the same was adopted, without a dissenting vote. The department of public instruction, believing this to be a perfectly feasible plan, is willing to become responsible for the issuing of these certificates, and both the superintendent and his deputy have recently reviewed the bill and say that it meets with their approval. It certainly seems the most reasonable plan that has yet been presented, as that department of the state government is already organized and in working order, superintending the general educational matters of the state, and could easily go a trifle further and superintend the *musical* education of the state. As the state superintendent is elected by the people, this department is as free from so-called "politics" as it would be possible to make it, and it is a fact that the superintendent and his deputies carry on their work with a very free hand, taking orders from no one, and acting, as best they can, for the good of education. It is also worthy of notice that the legislature usually passes any measure affecting educational matters, when the same is desired by the state superintendent, and as this measure of ours will bear his "O. K." mark, it seems there should be no difficulty in its passage.

The following is the full text of our measure, which will be introduced in the Michigan Legislature about February 1, by State Senator Collins, of Bay County.

A BILL to provide for the registration of music teachers in the State of Michigan.

SECTION 1. It shall be unlawful for any person to engage in music teaching in the State of Michigan except he or she be registered and obtain proper certificate and credentials as hereinafter provided. Those already engaged in teaching music at the time this act becomes operative shall be exempt from its provisions.

SECTION 2. Candidates for such certificates shall be granted same when he or she shall have satisfied the Superintendent of Public Instruc-

tion, or his deputy, that he or she has attained in a satisfactory manner the standard embodied in this act.

SECTION 3. Candidates for such certificate shall present themselves before the county clerk of the county in which said candidate resides, with an affidavit from a teacher of music known to the Superintendent of Public Instruction, or his deputy, to be an instructor in good standing, and taken under oath before a notary public or justice of the peace, to the effect that said candidate has completed a course of study as hereinafter provided and has attained the standing hereinafter stated as the requirement for teaching whichever branch or branches, — piano, organ, voice, orchestral instruments, theory, history, and any branch of musical instruction the said candidate may elect to teach. Upon proper investigation as to the reliability and authenticity of these credentials, and upon payment of a registration fee of fifty cents, the county clerk shall grant a certificate to be signed by the Superintendent of Public Instruction authorizing said candidate to engage in teaching in the State of Michigan such of the foregoing branches as he or she may prove qualified to teach.

SECTION 4. It shall be unlawful for anyone to engage in teaching the art of music in the State of Michigan under the age of eighteen years.

SECTION 5. Within six months from the date upon which this act shall take effect it shall be the duty of every person at present engaged in teaching music in the State of Michigan and who desires to continue such teaching, to cause his or her name and residence, or place of business, to be registered with the county clerk in a book which he shall keep for that purpose in the county in which he or she may reside. The statement of every such person now engaged in the art of teaching music in the State of Michigan shall be accompanied by an affidavit, made under oath before a notary public or justice of the peace, to the effect that such person is a teacher in good standing and so recognized by the community in which he or she resides. Every person who shall so register, and upon payment of a registration fee of fifty cents, shall be granted a certificate authorizing him or her to continue the practice of teaching music in the State of Michigan, and to practice the same without incurring any of the liabilities or penalties provided in this act except the penalty provided in section six for failure to register in this section.

SECTION 6. Persons at present engaged in the art of teaching music in the State of Michigan who shall fail or neglect to register with the county clerk as provided in section five of this act shall forfeit all registration privileges except when taken in the manner provided for those engaged in the art of teaching music for the first time, as provided in section three of this act.

SECTION 7. It shall be the duty of the county clerk to forward to the Superintendent of Public Instruction a list of all names recorded as music teachers in his office.

SECTION 8. Any person who shall knowingly and falsely claim or pretend to have or hold a certificate granted under the provisions of

this act or shall teach without same shall be deemed guilty of a misdemeanor and shall be forbidden to engage in the art of teaching music in the State of Michigan, under penalty of a fine of not less than fifty dollars, nor more than two hundred dollars.

STANDARD OF ATTAINMENT

PIANO

Candidates for certificate of registration as teacher of piano in the State of Michigan, who are not already engaged in teaching at the time this act shall have become operative, or who shall not have appeared before the county clerk on or before the expiration of the date appointed for the completion of registration of teachers already engaged in the profession, shall proceed as provided in section 3 of this act, with affidavit from a teacher already in good standing that he or she shall have completed four school years of instruction, or equivalent, and that he or she is able to give a creditable performance of the easier Cramer Etudes, and the easier Beethoven Sonatas (except Opus 49), or compositions of an equal grade of difficulty. The candidate shall also have completed a year's course in Harmony, and show a familiarity with the outlines of Musical History.

PIPE-ORGAN

Candidates for certificates of registration in teaching Pipe Organ shall be governed by the same ruling as teachers of piano, shall have reached the same minimum standard of attainment, and in addition shall be able to play the easier Organ Preludes and Fugues of John Sebastian Bach.

VIOLIN

Candidates for certificate of registration in teaching violin shall be governed by the same ruling as teachers of piano (excepting that they shall not be required to play the piano tests), but shall be able to give a creditable performance of any one of the first ten Kreutzer Etudes, and a solo of the difficulty of a Handel Violin Sonata. The candidate shall also have completed a year's course in Harmony, one year of piano, and show a familiarity with the outlines of Musical History.

VOICE

Candidates for certificate of registration as teacher of singing in the State of Michigan, who are not already engaged in teaching at the time this act shall have become operative, or who shall not have appeared before the county clerk on or before the expiration of the date appointed for the completion of registration of teachers already engaged in the profession, shall proceed as already provided in section 3 of this act, with affidavit from teacher already in good standing, that he or she shall have completed four school years of vocal instruction, one year's course in harmony, one year's course in sight-reading, one year's course in piano, and show a familiarity with the outlines of Musical History.

OTHER INSTRUMENTS

Candidates for certificates of registration in other musical instruments shall be governed by the same ruling provided for piano teachers, except that he or she shall not attain the piano tests, but shall provide an affidavit from a teacher in good standing that he or she can play selections of an equivalent grade of difficulty for such instrument as he or she shall elect to teach.

It is not to be expected that these standards will meet with the unqualified approval of even a majority of our membership, but, knowing that the bill would be more difficult of passage if the standard was placed too high, the teachers of the various branches, in their sectional meetings at the convention, purposely kept it on a conservative level. But it should be borne in mind that the object is simply to make a beginning along the lines suggested, for the benefit of the future generations of music-teachers, and not for ourselves; also that it is very much easier to amend and add to laws already on the statute-books, than it is to have a new one placed there. And, as only a trial of these laws will bring out their weakness or strength, we expect to have to amend and change them many times in the future, before they will be anywhere near satisfactory.

If Michigan should be the first state to solve this knotty question, it would greatly redound to her credit as a progressive commonwealth. The attempts which have been made from time to time in other states have failed because too much has been attempted. Instead of approaching the problem from the bottom, leaving the question of more advanced registration for the future, an effort has generally been made to rectify all troubles at one fell blow. Such efforts are always foredoomed to failure, but once the *principle* of registration for music-teachers is established, the battle is won, and everything else will follow in due course.

Much alarm was expressed by many teachers at the Grand Rapids meeting lest many of them be unable to meet the requirements, should such legislation be secured, and hence be prohibited from the further pursuit of their art as teachers. This was decidedly a "false alarm," as it should be well known that it would be impossible to secure legislation that would interfere

with anyone who is already engaged in business. No legislator would, or could, vote for such a measure, as it would be unconstitutional. The effort is more far-reaching than this. It is simply an effort to clarify present conditions by securing the registration of every music-teacher in the state, and establishing a standard of attainment that will have to be achieved by all those who in the future wish to establish themselves as teachers. Highly educated teachers may not need such a standard, as they are fully competent to specify what a pupil should accomplish before beginning to teach others, although it might be a relief, even to them, to be able to say to their pupils that the state required a given amount of study before beginning to teach. To those not so well informed, an outline of attainment will be of inestimable value, in more ways than one. A large portion of the public is too little informed on matters musical to understand that a student ought not to begin to teach after a few months' study. Nor can the teacher always keep them at their work until they reach competency. So teachers would be relieved of a great responsibility if they could say to pupils: "You must study with me (or someone else, if you prefer), for two, three, or four years, as the case may be, before you can accomplish what is required by law in order to obtain a teacher's certificate." It can readily be seen, therefore, that the intention is to help, and not to injure.

All serious-minded musicians in the state hope that this bill will become a law. Not for the purpose of putting anyone out of business, but that in the future, musical inability and charlatanry may be checked; that a standard of qualifications may be established; and that our success may point the way for the other states to follow, until the movement shall be nation-wide, and the profession of teacher of music be raised to its rightful place among the professions.

For comparison, the full text of the proposed California bill (1909) is appended:

SECTION 1. It shall be unlawful for any person who is not at this time engaged in the teaching of music in this State to commence such

teaching, unless he or she shall have obtained a certificate, as hereinafter provided.

SECTION 2. A Board of Examiners, to consist of seven practicing teachers of music, is hereby created, whose duty it shall be to carry out the purposes and enforce the provisions of this act. The members of said Board shall be appointed by the Governor from the musical profession of the State at large. The term for which members of the said Board shall hold their offices shall be four years, except that two of the members of the Board first to be appointed under this act shall hold their office for the term of one year, two for the term of two years, two for the term of three years, and one for the term of four years, respectively, and until their successors shall be duly appointed and qualified. In case of a vacancy occurring in said Board, such vacancy shall be filled by the Governor in conformity with this section.

SECTION 3. The member of the said Board of Examiners appointed to serve for four years shall act as President during his term of office. After this said Board shall elect one of its members to act as President. The President shall preside at all meetings, but in the event of his absence the members shall select one of their number to preside. Said Board shall elect one of its members to act as Treasurer, to take charge of all moneys and account for the same, as hereinafter provided. Said Board shall also appoint a Secretary, who shall not be a member of the Board, and who shall be remunerated for his or her services, as the Board may direct. Said Board shall meet for the transaction of business at such times and places as it may deem necessary. A majority of said Board shall, at all times, constitute a quorum, and the records of the proceedings of said Board shall, at all reasonable times, be open to public inspection.

SECTION 4. Within six months from the time that this act takes effect, it shall be the duty of every person who is now engaged in the teaching of music in this State to cause his or her name and residence or place of business to be registered with said Board of Examiners, who shall keep a book for that purpose. The statement of every such person shall be verified under oath before a Notary Public or Justice of the Peace, in such manner as may be prescribed by the Board of Examiners. Every person who shall so register with said Board as a teacher of music shall receive a certificate to that effect, and may continue to practice as such without incurring any of the liabilities or penalties provided in this act, and shall pay to the Board of Examiners for such registration a fee of one dollar. An annual registration fee of one dollar shall be due and payable on December first by each person so registered, and failure to pay this fee within thirty days shall forfeit registration. No certificate so forfeited shall be restored, except upon payment to the said Board of the sum of ten dollars, as a penalty for such neglect.

It shall be the duty of the Board of Examiners to forward to the County Clerk of each county in the State a certified list of the names of all persons residing in his county who have registered in accordance

with the provisions of this act, and it shall be the duty of all County Clerks to register such names in a book, to be kept for that purpose.

SECTION 5. The Board of Examiners shall meet twice each year, in the months of June and December, for the purpose of examining candidates for registration, and said Board is hereby empowered to make such rules and regulations as it may deem necessary for the proper conduct of such examination. Any and all persons who shall so desire may appear before said Board at these meetings and be examined with reference to their knowledge and skill in the art of music or any branch thereof, and if the examination of any such person or persons shall prove satisfactory to said Board, the Board of Examiners shall issue to such persons as they shall find to possess the requisite qualifications a certificate to that effect, in accordance with the provisions of this act. Said Board shall also endorse as satisfactory, diplomas from any reputable chartered or incorporated University, College, or Conservatory, when satisfied of the character of such institution, upon the holder furnishing evidence satisfactory to the Board of his or her right to the same, and shall issue certificates to that effect within ten days thereafter. All certificates issued by said Board shall be signed by its officers, and such certificates shall be prima facie evidence of the right of the holder to practice the teaching of music in the State of California.

SECTION 6. Any person who shall violate any of the provisions of this act shall be deemed guilty of a misdemeanor, and upon conviction may be fined not less than fifty dollars nor more than two hundred dollars, or confined six months in the county jail for each and every offense. All fines recovered under this act shall be paid into the fund created by Section 7, to be used for the purposes therein defined.

SECTION 7. In order to provide the means for carrying out and maintaining the provisions of this act, the said Board of Examiners shall charge each person appearing before them for a certificate of qualifications a fee of ten dollars, which fee shall in no case be returned, and out of the funds coming into the possession of the Board from the fees charged, and penalties received under the provisions of this act, all legitimate and necessary expenses incurred in attending meetings of the said Board shall be paid, together with a fee of twenty dollars per day for each member of the Board during his attendance at the half-yearly examinations. No part of the expenses of the Board shall ever be paid out of the State Treasury. All moneys received in excess of expense above provided for, shall be held by the Treasurer of the Board as a special fund for meeting the expenses of said Board and carrying out the provisions of this act, he giving such bonds as the Board shall from time to time direct, and said Board shall make an annual report of its proceedings to the Governor by the last day of December of each year, together with an account of all moneys received and disbursed by them pursuant to this act.

SECTION 8. Any person who shall receive a certificate from said Board to practice the teaching of music shall cause his or her certificate to be registered with the County Clerk of the county in which such person

may reside, and the County Clerk shall charge for registering such certificate a fee of one dollar. Any failure, neglect or refusal on the part of any person holding such certificate to register the same with the County Clerk, as above directed, for a period of six months, shall work a forfeiture of the certificate, and no certificate, when once forfeited, shall be restored, except upon the payment to the said Board of Examiners of the sum of twenty-five dollars, as a penalty for such neglect, failure, or refusal.

SECTION 9. Any person who shall knowingly and falsely claim or pretend to have or hold a certificate of license, diploma, or degree, granted by any society organized under and pursuant to the provisions of this act, and who shall present such diploma to said Board as a qualification for registration, shall be deemed guilty of a misdemeanor, and shall be liable to the penalties provided in Section 6.

SECTION 10. Teachers in Universities, public and other schools shall be exempt from the operation of this act, so far as their duties in said schools are concerned, but should they desire to engage in the practice of teaching music, apart from their regular duties in said schools, they must register and qualify in the manner provided by this act.

SECTION 11. This act shall take effect immediately.

THE MUSIC COLLECTIONS IN THE BOSTON PUBLIC LIBRARY

HORACE G. WADLIN, Litt. D.

Librarian

When this Association last met in Boston, during the summer of 1886, his Honor the Mayor, in extending a welcome to the city, said, "We have made some advances lately in Boston. We have a Conservatory of Music that attracts pupils from all parts of the country, and that institution is growing very fast, and our wealthy citizens take a great deal of interest in it." That was more than twenty-four years ago. We still have the New England Conservatory, founded by your first President, Eben Tourjée, afterward Dean of the College of Music of Boston University; and, under the able directorship of Dr. Chadwick, it still attracts pupils from all parts of the country. It may not be out of place for me, since to an extent, I represent the city, to repeat that "we have made some advances lately in Boston." We have annually a series of symphony concerts, given by an orchestra of which we are justly proud, and we have at last an established company giving grand opera under fitting conditions. I may say that not merely our wealthy citizens, but the music-loving public generally, take a great interest in these things. But no one should speak of the Symphony Orchestra without mentioning the public spirit of Major Henry L. Higginson, to whom its success is so largely due; or of the opera without referring to Eben D. Jordan, whose initiative has made both the building and the company possible. We have also a municipal Department of Music, under whose management not only open-air music is provided in summer, but excellent municipal concerts are given in winter, largely attended and filling an important place in the popular presentation of music in the city. And since that last meeting of yours in Boston the new building of the Public

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Library has been erected and opened, containing collections of books relating to music, of no slight importance, which are to form the subject of my address this morning.

The musical books in the Boston Public Library are included in two distinct collections, the general collection and the Allen A. Brown Musical Library. The original installment of the general collection was received in 1859 as a gift from Joshua Bates of London. This included about 500 works relating to the history, science, and art of music. It was procured through the intervention of Mr. A. W. Thayer, the biographer of Beethoven, and the larger part came from the library of M. de Koudelka, which was sold by auction in Berlin in January, 1859. Mr. Bates, I should state, since there may be those among you who do not know it, gave \$50,000 to the library in its infancy, and by that gift placed it upon a firm footing. He afterwards gave a similar amount for the purchase of books. In recognition of these gifts the large public reading-room in the first library building, and also in the present building, was called Bates Hall. It imparts an element of romance to the history of the library that these gifts should have come from one who was a poor boy from southeastern Massachusetts, who at the age of fifteen entered the countinghouse of William R. Gray, a Boston merchant of the old school, afterward went to Europe, came in contact with leading merchants and financiers, whom he impressed by his manner, ability, and scrupulous integrity, and finally amassed great wealth as a partner in the house of Baring Brothers, later becoming its senior member. His gifts ensured the permanency of the Boston Public Library, the first important public library ever established, and thereby influenced the development of the public library movement both in this country and abroad.

The installment received through the generosity of Mr. Bates included nearly all of the early printed musical works of the 15th, 16th, and 17th centuries, and many later standard works—among others 28 quarto volumes of manuscript music collected and copied by Professor S. W. Dehn, late Custodian of the

Musical Collection of the Royal Library at Berlin. Additions have been made from year to year, and the general collection is measurably complete in musical biography, theoretical treatises, and other departments of musical literature. It contains complete sets of the full orchestral scores of the great masters; a large number of operas in piano scores; several thousand volumes of piano music; and popular editions of music for all other instruments.

Among the important Italian books from the library of M. de Koudelka may be mentioned the rare works of Franchinus Gafurius, including the *Theorica Musice*, Milan, 1492; the first edition of *Pratica Musice*, Milan, 1496; the printed work in his controversy with Spataro, *Apologia adversus Joannem Spatarium*, Turin, 1520; the *De Harmonia Musicorum Instrumentorum*, in the only Milan edition of 1518; also Spataro's *Tractato di Musica*, Venice, 1531. Of the representative of the rival school, Pietro Aaron, the library has *De Institutione harmonica*, Bologna, 1516; *Toscanello in Musica*, Venice, 1539; and *Lucidario in Musica*, Venice, 1545. The greatest of the early Italian theorists, Giuseppe Zarlino, is represented by his *Istitutioni harmoniche*, the first edition, Venice, 1558, with editions of 1573 and 1622; and *Tutti l'opere*, 1584. Zarlino's former pupil, Vincentio Galilei, the father of Galileo Galilei, attacked his views in the *Dialogo della Musica antica e moderna*, Florence, 1581, which is also in this library. This work contains the only three authentic fragments of Greek music then known. The library also has the *Prattica di Musica*, by Ludovico Zacconi, Venice, 1596, which is a complete handbook covering the whole range of musical knowledge of the time.

Other important books in this section are Aiguino da Bressa, *La illuminata de tutti i tuoni di canto fermo*, Venice, 1562; Archadelt, *Madrigali a quatro voci*, Venice, 1543-6; Aristoxenos, *Harmonicorum elementorum libri III*, Venice, 1562; G. M. Artusi, *L'Arte del contraponto*, Venice, 1598; Giulio Caccini, *L'Euridice*, Florence, 1600; the rare *Compendium Musices*, Venice, 1513; F. Landoni, *Quinto spoglia amorosa*, Venice, 1585; N. Vicentino,

L'Antica Musica, Rome, 1555; H. Zanluca, *I lieti Amanti, primo libro de Madrigali a cinque voci (Quinto)*, Venice, 1586; also a good copy of Cesare Negri, *Nuove Inventioni di Balli*, Milan, 1604 (illustrated with 58 copper plates, equally important as a history of dancing and of costumes); and *Il Ballarino*, by Fabritio Caroso, Rome, 1581 (a treatise on music and dancing, printed from type with tablature), with his *Raccolta di varij balli*, Rome, 1630.

The earliest known work on music published in Germany, and probably the only copy in America, is in our collection. It is the *Flores Musice Omnis Cantus Gregoriani* written in 1332 by the monk Hugo von Reutlingen, and printed at Strassburg by Pryss in 1488. The collection has Boethius, *Arithmetica Geometria et Musica*, the first edition, Venice, 1492. The editor of Boethius, a friend of Erasmus, Henricus Loris, known as Glareanus, is represented by his important works, *Dodecachordon*, Basel, 1547, and *Musica Epitome*, Basel, 1559. Other important German treatises are the *Musice Active Micrologus*, of Ornitoparchus, Leipzig, 1519; *De Arte Canendi*, by S. Heyden, Nuremberg, 1540; Hitzenuer, *Perfacilis Ratis*, Lauingen, 1585; Lossius, *Erotemata Musicae Practicae*, Nuremberg, 1563; Nachtgall, *Musurgia*, 1536; Neusiedler, *Teutsch Lautenbuch*, Strassburg, 1574; etc.; also Nicolas Wollick, *Opus Aureum*, Cologne, 1501; Cochloeus, *Tetrachordon*, Nuremberg, 1507; Martin Agricola, *Musica figuralis deudsch*, Wittenberg, 1532 (the second printed book on musical instruments). The earliest work on the origin and development of musical instruments, the very rare *Musica Getutscht*, by Sebastian Virdung, Basel, 1511, is in our collection; also another early book on musical instruments, the *Theatrum Instrumentorum*, by Michael Praetorius, Wittenberg, 1615. Virdung's book is the first "picture book" of music, and it also contains a hymn to the Virgin, set for four voices with an accompaniment in tablature, perhaps the first printed example of that combination.

Of works published in France the library has *Musica libris quatuor demonstrata*, Paris, 1551; *Utilissime musicales regule*, of Guerson, Paris, 1526; Mersenne's *Harmonicorum libri XII*, Paris, 1648; and others.

The English portion does not contain many rarities, but the following may be mentioned: Carey's *Musical Century*, 1740; Conti's opera *Clotilda*, 1709; the word-book of the first English opera, Davenant's *Siege of Rhodes*, 1659; Dryden's *Amphitryon* (with Purcell's music), 1691; Durfey's *Songs*, 1719; Locke's *Psyche*, 1675; Mottley's *Penelope*, 1726; Playford's *Introduction to the Skill of Musick*, 1679; Purcell's *Orpheus Britannicus*, 1698; etc.

Among American early music we have John Barnard's *New Version of the Psalms*, Boston, 1752; D. Bayley's *Psalm-singer's Assistant*, Newburyport, 176—; W. Billings' *New England Psalm-singer*, Boston, 1770; and his *Singing-master's Assistant*, 1728; J. Flagg's *Collection of the best Psalm tunes*, engraved by Paul Revere, Boston, 1764; W. Tansur's *Royal Melody Compleat*, Boston, 1767; J. Tufts' *Introduction to the Singing of Psalm Tunes*, Boston, 1726; T. Walker's *Grounds and Rules of Musick*, Boston, 1746; and the very rare *Seven Songs* by Francis Hopkinson, Philadelphia, 1788.

Of Psalms "with music," the library has editions of London, 1579, 1588, 1599, 1616, 1698, 1728; Leyden, 1606, Nuremberg, 1694; Boston, 1726; Philadelphia (printed by Benjamin Franklin), 1733; New York, 1767; etc. The library also has a large collection of early editions of the Psalms without music, including the first edition of the noteworthy *Bay Psalm Book*, printed at Cambridge, in New England, in 1640.

The Allen A. Brown Musical Library owes its existence to the collector whose name it bears, Mr. Allen A. Brown, of this city. Mr. Brown began to collect musical productions many years ago without the definite intention of forming such a library; but, as his acquisitions steadily increased in importance and in representative character, he realized that a permanent location for them was desirable, where they might not only be preserved, but made available for public use. He therefore presented the large and valuable collection to the Boston Public Library in 1894, and a room was set apart for its reception in the new library

building, then about to be opened in Copley Square. Since that time important additions have been made, and are being made from year to year, largely through the generosity of Mr. Brown, but occasionally by gifts from others or by expenditures from the funds of the public library. The Library has now passing through the press a catalogue of this collection, to consist of approximately sixteen parts, of which five have already been issued, to be arranged in four volumes of four parts each.

The collection contains not only the principal works of the great composers — the foundation and essentials of any musical library — but also specimens of the large number of lighter or ephemeral works of which a complete collection is impossible. Many of these lighter works may not deserve a place in such a library, but a just estimate of the musical tastes and standards of any particular period is impossible without the inclusion of a fairly liberal number of such compositions. Every form of music is more or less fully represented in the Brown Collection — symphonies, symphonic poems, oratorios, cantatas, operas, songs, and all descriptions of chamber music. Particular attention has been paid to securing orchestral scores; this, indeed, may be called the special feature of the collection.

Many of the volumes, which are attractively and harmoniously bound, contain insertions that greatly enhance their value. These insertions sometimes contain accounts of the composer whose work appears in the volume; sometimes they are devoted to criticisms of the work and of its rendering, as viewed by different critics at different times, or even at the same performance; thus furnishing sidelights on many a musical career, as well as on the art itself. There are also many bound volumes of programs which represent performances in different parts of the world — memoranda that might seem of little significance, but such memoranda, once preserved, are not negligible as records of when and how certain works were produced.

In 1894, when received from Mr. Brown, the collection comprised 6,990 volumes, including musical scores and the literature of music. Today there are about 11,000 volumes. This figure,

however, gives no adequate idea of the number of different works contained in the collection, since several compositions by the same writer may be bound in one volume, or a single volume may contain productions of the same character by different composers. If the different compositions had been bound separately, the number of volumes would undoubtedly exceed 50,000.

In presenting the collection to the library Mr. Brown made the gift subject to certain conditions, none of which is burdensome. He stipulated, *first*, that the collection should be called the "Allen A. Brown Musical Library," the volumes to be kept by themselves and appropriately marked; *second*, that the collection should be held as a library of reference to be used within the building only; *third*, that during his lifetime he should have free access to the collection; with *fourth*, the privilege of inserting in the works any items of interest, such as bills of performances, notices of works, cuttings, etc., and *fifth*, that the library should undertake certain duties as to binding and cataloguing.

Mr. William F. Apthorp once said of this collection and of its public spirited giver: "Mr. Brown has shown himself as wise as he is generous, which is saying not a little. . . . He seems to have united the ardor of the true music-lover with that of the bibliophile; he has gone on, from the first, getting what he could, often at the price of great patience and ingenuity, and foregoing what he could not get. Many of the orchestral scores in his collection are of exceeding rarity and great historic value, even though their purely musical value may be at times comparatively slight. An orchestral score of Bellini's *Norma*, for instance, may have no great purely musical significance nowadays; but it is immensely valuable as a prominent and conspicuous land-mark in the history of orchestration in opera, and also from its rarity.

. . . But, apart from and added to the excellence of Mr. Brown's collection, the thoroughly wise conditions under which he has given it to the Public Library deserve all praise. . . . Mr. Brown has very wisely set his taboo upon any volume in his collection being taken out of the room in the library building. The collection is there for the purpose of study and reference, not

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for use on pianoforte racks and conductor's desks; neither is it there for people to take scores from, to follow the performance at concerts."

The Brown Collection now contains 1,816 cantatas; 500 masses; 4,990 operas, and, of full scores, 2,400 pieces of orchestral works, 960 of chamber music, and 1,020 operas, oratorios and large choral works.

The term "operas" is a general one, comprising musical works given with scenery and acting upon any stage, public or private. Of such the Brown Collection has approximately 5,000 pieces. It is interesting to note what a short life is allotted to a large proportion of all the works given in this way. I give below a tabulated statement of operas by the best-known composers contained in the Brown Library, with the number still holding the stage after the lapse of approximately 25 years from the date of first production. This table, which has been compiled by Mr. Brown, who has devoted much attention to the history of the different compositions which he has collected, is necessarily incomplete, but it throws an interesting light upon the transitory nature of such compositions, and as to the length of continuance in popular favor of the authors:—

	No. in catalogue	Still given
Adam, Ad.	33	1
Auber, D. F. E.	41	4
Audran, Ed.	29	2
Balfe	24	1
Bellini	9	2
Beethoven	1	1
Berlioz	6	1
Bizet	7	1
Bishop	60	none, but his work deserves a better fate
Boieldieu, A.	16	1
Boito	1	1
Brull	6	none
Bruneau, A.	8	1
Catalini	6	1
Charpentier	1	1
Chabrier	5	1
Cherubini	12	<i>Les deux Journées</i> , 1
Cimarosa	6	1

	No. in catalogue	Still given
Cornelius, P.	3	1
Debussy	1	1
Donizetti	49	6
Elotow	18	1, possibly 2
Gluck	13	2, possibly 3
Gounod, Ch.	16	possibly 3
Halévy	22	1
Hérold, F.	13	2 survive, tho' seldom given
Hervé	35	Even <i>Le petit Faust</i> is dim memory
d'Indy	4	They had no success
Lecocq, Ch.	51	<i>La fille de Mme. Angot</i> alone is heard; but why not <i>Giroflé-Girofla</i> ?
Leoncavallo	7	1, <i>Pagliacci</i>
Lortzing	12	2, possibly 3
Maillait	6	1, <i>Les dragons de Villars</i>
Mascagni	9	1
Massé	19	<i>Les noces de Jeannette</i> ?
Massenet	22	6
Méhul	21	1
Mercadante	19	..
Meyerbeer	10	2, possibly 3
Mozart	22	2, although 3 others are given occasionally
Nicolai, O.	3	1
Offenbach	80	<i>Les Contes d'Hoffmann</i>
Pacini	21	none
Planquette	25	2
Puccini, G.	7	3
Rossini	39	4
Saint-Saëns	12	1
Schubert	14	..
Strauss, Joh.	14	1 or 2
Strauss, Richard	4	of these three are being given at present
Sullivan, A. S.	20	4
Thomas, Amb.	21	2
Verdi	30	7— but others, like <i>Ernani</i> and <i>I Vespri Siciliani</i> , are worth revival
Wagner, R.	12	most of these, except <i>Die Feen</i> , are frequently given
Wallace	6	<i>Maritana</i> alone survives
Weber, C. Von	7	Even <i>Der Freischütz</i> is heard rarely out of Europe

The large number of operettas composed by Varney, Vasseur, Suppé, Sarpette, Rogers, and even by Lecocq, Audran, and Offenbach, have no permanent value, and have not been carefully considered. It is a curious fact that the *Tales of Hoffman*, the last work written by Offenbach, is the only one now holding the stage, and it will doubtless outlive all his other productions. As to works written by Russian composers, the data are too scanty to afford any idea of their intrinsic value. Only Glinka's *Das Leben für den Czar* seems to have traveled far beyond the place of its original production.

Of the volumes in the Brown Collection that are enriched with clippings, some contain programs of the various musical organizations of Boston, many complete, and others, for example, that relating to the Handel and Haydn Society, almost complete. This last contains the program of the first performance, given in 1813.

Of the critical standard editions of the musical classics, the library has complete sets as far as published: Palestrina; Lassus; Vittoria; Sweelinck; Schein; Handel; Bach; Hadyn; Mozart; Beethoven; Schubert; Berloiz; Mendelssohn-Bartholdy; Chopin; Cornelius.

In the Music Room 30 musical and theatrical periodicals are currently displayed: — Era; Etude; Guide Musical; Ménestrel; Monthly Musical Record; Moving Picture World; Music Trades; Musical Age; Musical America; Musical Antiquary; Musical Courier; Musical Observer; Musical Standard; Musical Times; Musician; Musik; Musikalisches Wochenblatt; New Music Review; Dramatic Mirror; Rassegna Gregoriana; Revue Musicale; Rivista Musicale Italiana; Signale; Strad; Theatre (New York) and Théâtre (Paris); Tribune de Saint Gervais; Bulletin Mensuel de la Schola Cantorum; and the Publications of the International Musical Society.

In bound files of periodicals relating to music the library is rich. For example, there are complete files of Allgemeine Musikalische Zeitung, 1792-1882; Annales du Théâtre et de la Musique, 1876-1896; Boston Musical Herald, 1880-1893; Caecilia, 1824-1848; Centralblatt für Instrumentalmusik, 1887-1901; The

Choir, 1863-1874; *The Harmonicon*, 1823-1883; *Dexter Smith's Musical Paper*, 1872-1878; *Dwight's Journal of Music*, 1853-1881; *Echo*, *Berliner Musik-Zeitung*, 1851-1876; *Era*, 1868-1910; *Euterpe*, 1841-1884; *Folio*, 1869-1899; *Freund's Music and Drama*, 1883-1891; *Ménestrel*, 1861-1910; *Iris im Gebiete der Tonkunst*, 1830-1841; *Meister*, 1888-1895; *Musik*, 1901-1910; *Music*, 1891-1902; *Musical Times*, 1844-1910; *Musical World*, 1836-1890; *Musikalisches Wochenblatt*, 1870-1910; *Neue Berliner Musikzeitung*, 1847-1886; *Neue Zeitschrift für Musik*, 1835-1906; *Revue et Gazette Musicale de Paris*, 1834-1880; *Signale*, 1843-1910; *Strad*, 1891-1910; *Urania*, 1844-1883; and many smaller sets of German, French, and English periodicals.

The library also has files of the publications of the various musical societies. For example:—*Bibliothèque Musicologique*; *Paléographie Musicale*; *Gesellschaft für Musikforschung*; *Denkmäler der Tonkunst in Bayern*; *Denkmäler der Tonkunst in Oesterreich*; *Denkmäler deutscher Tonkunst*; *Denkmäler der Tonkunst*; *Musical Antiquarian Society*; *Plainsong and Mediaeval Music Society*; *Musician's Library*; *Hispanae Scholae Musica Scara*; *Internationale Musik-Gesellschaft*; *Wa-Wan Series of American Composers*; *Pazdirck's Universal Handbook of Musical Literature*; *Neue Bach-Gesellschaft*; *Richard Wagner Jahrbuch*; *Jahrbuch der Musikbibliothek Peters*; *Music Teachers' National Association Reports*; *Beethoven Jahrbuch*; *Musik-Führer*; *Musikbuch aus Oesterreich*; *Robert, La Musique à Paris*; *Verzeichniss der erschienenen Musikalien*; *Musical Directory, London*; *American Musical Directory*; etc.

Among the special accessions provided by friends of the library and by personal friends of Mr. Brown, are valuable scores received through the aid of Mr. B. F. Keith, Mrs. Bayard Thayer, Miss Susan Minns, and others.

A notable and very valuable gift to the Brown Library was recently made by Mr. and Mrs. Henry M. Rogers, of Boston, namely, the Vizentini collection, purchased by Mr. Rogers. This consists of 13 beautifully bound volumes of operas, each score illustrated with portraits and original letters of the composers and of

the singers taking part in the performances, original sketches for the costumes by well-known French artists, etc. These volumes were the personal copies of Louis Albert Vizentini, who directed the performances. Vizentini died in 1906, and during his career managed and directed orchestras and theatres in Paris and St. Petersburg. At the same time there was added to the Brown Library by gift through Mr. Rogers the original manuscript scores of works by John Barnett, sometimes called the father of English opera, from the children of the composer.

Recently, also, the general collection and the Brown Library have been enriched by a valuable gift of musical works from the executors of the estate of the late Georgia Harria. This gift consists of about 2,100 unbound pieces of music, of which 264 will be added to the Brown Library, and includes orchestral scores by modern composers; pieces for the violin, violoncello, or piano; chamber music; songs by modern composers; excellent editions of classical piano pieces, and piano compositions by modern American composers, etc. Another very valuable and interesting addition to the Brown Library was secured last month by purchase. It is a set of 32 volumes of the original manuscript collection of all the prize catches, canons, and glees, and those submitted to the Committee of "The Noblemen and Gentlemen's Catch Club," from 1763 to 1794, in score, formerly the property of the Club, compiled by and in the handwriting of E. T. Warren. These volumes contain the compositions of all the glee-writers of the period — Arne, Hayes, Danby, Webb, Lord Mornington, Paston, Atterbury, Dr. Cooke, Alcock, etc., and comprise 2,269 compositions, of which 600 have never been printed nor published.

Mr. Brown has also given to the library his valuable dramatic collection, consisting of about 3,500 volumes relating to the stage, theatrical history, and biographies of actors; several hundred volumes of magazine articles and newspaper clippings relating to the theatre; obituaries of actors and singers; portraits, play-bills, autograph letters, and other valuable material.

The Boston Public Library collections of books relating to music, it will be noticed, owe much to the generosity of two men.

The original collection to that of Joshua Bates, a product of early conditions in Massachusetts, who knew the value to the student of books upon any subject by the difficulty he had encountered in getting them, while dependent on his daily exertions for his daily bread. The rich and important Brown Library to Allen A. Brown, a citizen of Boston who has the collector's love for the literature of the subject, and the desire to make what he has brought together permanently useful to the student and the connoisseur. In each case an example of that fine public spirit which seeks to leave the city to which one owes a special allegiance, a little better than one has found it — an example to others, which let us hope, may be frequently followed, and by no means confined to the realms of literature or of art.

REPORT ON WORK IN TERMINOLOGY

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Two years ago, at our Washington meeting, I was impelled to speak in my President's Address upon the general subject of "System and Precision in Musical Speech," that is, upon Terminology. I deliberately contented myself with certain lines of remark that are simply introductory to any fair consideration of the matter. Since what I am to say today will aim to carry the discussion still further, I may be permitted at the outset briefly to recall the points that were then advanced.

It was noted that musicians are rather generally accused of being vague and careless in their use of the language of their art, and that some critics, essayists and talkers certainly give occasion for the charge by the reckless way in which they often write or speak. This state of affairs, if it exists, plainly needs to be rectified in some way, particularly if we are to claim a place as teachers among teachers of other subjects, for one of the first requisites in any subject that is to be built into an educational system is that it shall be so classified and defined that it can be intelligently and intelligibly presented in language. It was also noted, however, that there are certain inherent difficulties or drawbacks about musical terminology, namely, first, that, because music is a fine art, it has developed instinctively, rather than logically, so that its facts have preceded the names for them, and its processes tend always far to outrun the classifications of them; second, that its long history has led it from country to country, so that it has gradually accumulated a vast array of terms and expressions from different languages, which in the nature of things must be more or less mixed and inconsistent; and, third, that this same long history has involved inevitably some curious and troublesome alterations in the force and scope of particular terms, alterations that

register the progressive stages of a living and growing art. In view of these considerations, it was urged that what was needed was a really thorough and thoughtful examination of this great field by an authoritative body, like this Association, not with the notion that everything in it is wrong or needs rectification — which is emphatically not true — but that its difficulties should be reduced, its contradictions explained or removed, and its infelicities or gaps repaired. Only one or two constructive suggestions were hazarded — one being that a first necessity was a rational partition of the subject into its natural divisions, so that each might be treated uniformly and in accord with its own genius; and another that the matter should not be attacked except under the lead of those who are trained to meet the scholastic problems involved, whether technical, historical or linguistic.

I make reference to this previous paper simply because it emphasizes certain presuppositions that should be in mind as today I attempt to carry the discussion still further. What I have now to offer arises not because of any great eagerness to exploit my own ideas, but at the explicit request of the President of the Association that I seek to indicate directions and methods for some serious effort on the part of this body of earnest students and teachers. It is likely that ultimately a committee will be designated to undertake a thorough survey of the whole field, and, in time, to make such reports and suggestions as they believe right and feasible. But it is reasonably obvious that such a committee should not be constituted and commissioned without our having before us some fair conception of the problems involved. All, therefore, that I shall aim to do in this paper is to suggest further preliminary stages of thinking that need to be traversed before much that is practical can be accomplished.

Just at this point let me refer to two lines of thought that deserve attention in any plan for constructive work. These two stand in a kind of opposition to each other, yet both, I think, have importance.

The first of these remarks is that much of the outcry that is made by some of us is simply occasioned by the fact that in every

field some terms and expressions are apt to be used colloquially. Colloquial usage is not necessarily harmful, even if it be inexact, though it may become dangerous, if it fails to recognize itself to be colloquial, or if it displaces scientific usage in cases where the latter is demanded. A good illustration of this is some of the use of "bar" for "measure"—a use which has far better standing in England than with us. In spite of my own objection to using "bar" in this sense, I have to confess that "measure" is not always precisely what is here meant by "bar," since the true "measure" or "foot" of the rhythm often begins and ends at some other point than the one marked by the "bar." When you refer to a note in the second "bar" of a piece, you mean a note within a certain space on the page, defined by the position of the vertical line properly called a "bar." Yet it may be that the note in question may not actually belong to the second "measure" of the phrase. Here, then, is a usage, probably colloquial in origin, which at the same time has a certain show of reason, since it fastens attention upon a feature of notation, without raising questions of strict formal analysis. But—not to dwell upon this—there are many other usages, more or less colloquial, that may be named, about which we should not be unduly excited. It smacks of pedantry, to say always "pianoforte" instead of "piano," "tympani" instead of "kettledrums" or even "drums," "fagotto" instead of "bassoon," though in each case there may be reason for using the more technical term. A great deal of the confusion is more apparent than real between "note" and "tone," between "step" and "degree," between "key" and "tonality," and between many other common words for both things and concepts. No practical harm is done by speaking of the "first note" of a piece when really "first tone" would be more accurate. To say that a work is written in "the key of B-flat" is more convenient than to say that it is written in "the tonality of which B-flat is the tonic." The truth is that some of the niceties of expression upon which insistence is occasionally laid are merely fussy, not because they have not some sort of reason, but because they fail to take into account the practical difference between col-

loquial or off-hand speech and the diction of a scientific treatise. This is said without forgetting that colloquialism always needs watching, and that some people form the habit of being careless or positively uncouth as if it were a mark of high artistic genius. As an example of objectionable colloquialism, let me cite the use of "sharpening" or "flattening" in place of "sharpening" and "flattening." Probably another is the use of "air" indiscriminately for "melody" or "soprano" in ordinary four-part harmony. Probably still another is the curious use by some vocal teachers of the terms "open" or "white" for tones that are produced in a way more or less objectionable. Among pupils there is also the common colloquialism of "studying music" for "studying the piano" or "studying piano-playing." It is likely that certain reasons can be adduced for these usages, and it may be a question whether it is worth while to try to change them, even if they are wrong. But we shall all agree, I presume, that there are limits in colloquialism, especially when it verges on professional slang, that should occasionally be maintained with some urgency. Yet, on the other hand, as I have said before, let us look out that we do not become merely finical or linguistically Pharisaic.

Now, over against all this, observe a second point. There has been an enormous amount done to improve musical terminology by the patient thought and labor of the men who make dictionaries and text-books. When one hears some of the slashing criticisms of musical language that are sometimes made, he is moved to retort by recalling the existence of a multitude of books in which genuine scholarship has been applied to the problem, and to say that reckless condemnation of all musicians in this regard is singularly unjust. The truth is that for more than two centuries there has been going on a constant effort to reduce to order and precision the whole range of musical expression. If it is true, as I suppose it is, that a large section of the musical world is unfamiliar with and disregards this body of scientific literature, the onus of the matter should be laid where it belongs — upon the habitually meager equipment for their work of many who profess and call themselves musicians, rather than upon the real status of musical

knowledge and science. But, having said this, it is only fair to say that no one knows better the difficulties and infelicities of our musical terminology than those very scholars who have done most to codify and improve it. This is shown, for example, by the divergences between authorities, and the steady multiplication of books that practically deal with exactly the same fields. All this implies that authors and teachers are not satisfied that the appropriate "last word" has been spoken, and that they must try their hand at making something better. But they should remember, as we should, in all such efforts, that one of the duties of real scholarship is to acquaint itself accurately with what has already been done before setting out too confidently upon a plan of reform or revolution.

Referring to this subject opens the way for two of the practical remarks that may be made about the method of any investigation of terminology that should now be undertaken, either by this Association or by any other similar agency.

The first of these is that there is a real need of a thorough historical study of the evolution of terminology. By this I mean a study of the successive stages through which our terminology has progressed, so as to exhibit in some fullness what has actually been done, and so as to gain that historic tact or insight which is the only sound basis for constructive work in any such department. This is a very serious task, no doubt, for it involves an examination of the whole range of dictionaries and other treatises in which classification and definition are attempted for a period of two to four centuries, with a reduction of the results to such a form as to make comparison easy and to show the nature and direction of advance. I do not mean, of course, that nothing whatever can or should be done until this particular study is completely carried out; but I do mean that somewhere and somehow, in connection with any action that we as an Association might take, this sort of investigation should be under way and accessible for reference. It might be enough if a single student were charged with this function of supplying, as far as he were able, the necessary historic background and perspective. He might utilize the aid of

quite a circle of helpers, but the final organization of the results would have to be done by a single mind. Even if what were actually practical were something far less than exhaustive or ideal, if reasonable ingenuity were used, partial data would be better than none.

Now, I am well aware that a proposition like this will seem chimerical — so much so that many will feel that, if this is really so necessary, then the whole subject is impossible. But I speak out of a slight experience of what is meant, and with some experiments in mind, when I say that I believe that the proposition is not at all beyond the bounds of possibility, at least in a form that will have real utility. Yet, lest I seem to have urged what is extreme, let me turn at once to a second proposition, which has no such disadvantages.

There is an essential objection to the dictionary method of presenting the terminology of any subject, and somewhat similar objections lie against text-books that are devised simply for the purpose of aiding students in the mastery of a single branch of a subject. Dictionaries are usually made for quick reference by very miscellaneous classes of readers. Accordingly, they usually follow an alphabetic arrangement. This means that items are presented wholly out of their logical sequence and grouping. Text-books, also, are usually made with certain pedagogical limitations in mind, so that they treat only a single specialty, detached from other specialties that are organically related to it, and in an order and through a method of explanation adapted to the needs of a single class of students, often those of very little experience. This means usually a degree of onesidedness and even of distortion with reference to the end immediately in view. Neither dictionaries nor text-books supply just the type of publication needed to guide in the treatment of terminology that is here in view. What I think is really demanded is a separate treatise upon the rational and philosophic partition, arrangement and definition of musical facts, ideas and terms, with such a broad scope and outlook, such a grasp of the many ramifications of the subject, and such freedom from petty, local and personal considerations, that it shall con-

stitute a sort of general basis or foundation upon which future work in dictionaries and text-books can rest. The book that I have in mind is really different from anything that we have. It is not likely that it can be quickly produced, nor should it be lightly undertaken by anyone who thinks that books of permanent importance can be prepared offhand, by the exercise of mere intellectual nimbleness or journalistic technique. I am well aware that it is hardly the function of an Association like ours to set about the preparation of such a treatise as this. All I would urge is that, in planning for whatever we can do, we should have regard to this sort of work, and should insist that any committee that we may designate should lay out its work upon comprehensive and systematic lines, recognizing, as far as possible, all the main departments of the subject which they are handling, each in its place with reference to others, and each with such subdivision and detailed arrangement as its own nature requires. If we are to project anything that will have commanding quality, it must be clearly larger, more thorough and more profound than what we already have. I repeat that this means much more than preparing a new dictionary or a new text-book to compete with those already supplied in considerable abundance.

Referring to this question of the planning of the investigation upon lines different from that of a dictionary naturally brings up the difficult problem of the proper classification of the whole subject. Terminology in any field is a matter of great magnitude, especially in a field like ours. Each department of the subject is bound to have its own terms, more or less suitable to its own peculiar needs. Each is apt to evolve what it wants without much regard to others. One department is likely to be in advance of another, or to have gone to work in a better way. However this may be, it is certain that comprehensive and profitable work can be done only with the aid of a really scientific classification in advance, recognizing all the necessary logical divisions of the whole field, and considering each in the light of its history, its peculiarities and its practical applications.

Twenty-two years ago the Association, at its Chicago meeting,

received a report from a Committee on Notation and Terminology, which dealt with certain questions that were then thought to be pressing, especially regarding the relative merits of the Tonic Sol-Fa notation and the ordinary staff notation. I was called upon to discuss this report, and took the ground that the specific question mainly presented was not one of Terminology at all, but of Pedagogical Method, which was a very different affair. I went on to urge that at some time this Association might and probably should attack the larger matter of Terminology proper, and that, if it did, it ought to recognize at the outset the divisions of the subject of Music as a whole, and the consequent divisions of the question of Terminology. I ventured to suggest a very concise outline classification that I had myself used, in which there were seven divisions, namely, Acoustics (the science of the physical materials of music), Poetics (the whole art or science of structure), Semiotics (including all notation of every sort), Technics (the art and mechanism of performance), Aesthetics (including every side of the perception and appreciation of music), Pedagogics (the processes and appliances of teaching), and Practics (the application of music to objects outside itself, as, for example, in public worship, social amusement, hygiene, etc.).* As I remember it, the general force of this contention was approved by others, and the whole subject was referred to a standing committee, which continued in existence for a year or two, though without either producing much of importance within itself or affecting the thought of the Association. The trouble was that the Association in those days was not sufficiently awake to the seriousness of its work, and had no adequate means for securing continuity of effort from year to year. Things are very different now, and I do not see why the problem should not now be taken up with a fresh energy. It is immaterial whether the scheme of classification that was then suggested is followed with any closeness. Yet, for purposes of further remark, you will allow me to expand it in one or two directions.

* Properly, this classification should have *eight* parts, instead of seven, the first being Psychics (the science of musical thinking or conception); but this was omitted because it has no such independent standing—or, perhaps, such clear existence—as the others.

The terminology of Acoustics is already developed with fair completeness and success, at least so far as required by those engaged in purely physical research. But students of physics do not always consider the phenomena of sound quite as delicately as do musicians. In consequence, as readers of Helmholtz, Ellis or Zahm will remember, there are still some features of timbre, tone-relationship, and scales for which we have either confusing or defective names. A thoroughgoing analysis of acoustical terminology would be of use to musicians because, as heretofore, every improvement in the field of acoustics is likely to bring with it gains in that of composition.

The department of musical science that I have called Poetics is one of the largest and in many ways the most important. Poetics, of course, is here used in the strict etymological sense of "the science of construction or creation." It therefore includes all that is usually distributed, more or less lamely, under the heads of Harmony, Counterpoint, and Form, with some general matters that pertain to all composition. Probably all of us could mention a considerable list of difficulties, infelicities or lacks in all these most essential branches of musical knowledge and procedure. By way of illustration I will refer to but two or three single items. The old unit of measurement in defining intervals was what ancient writers called a "tone," with its derivative, a "hemitone" or "semitone." For this there is now a common effort to substitute the term "step," with its derivative, "half-step." This latter has advantages, but its absolute use would necessitate dealing with the firmly established term "tritone," not to speak of the still more frequent "diatonic." The term "chord" for a group or cluster of simultaneous tones is etymologically far from satisfactory, though no successful suggestion has been made, I think, for a substitute. But there is room for question whether, among standard types of "chord," we might not avoid the awkward difference between the term "triad" for a chord of three tones, separated by intervals of thirds, and the "chord of the seventh" or "sept-chord" for an analogous chord of four tones, by calling the latter a "tetrad," and, similarly, by calling an analogous chord

of five tones a "pentad." The whole traditional nomenclature of the fundamental material of harmony almost cries out for discussion, as everyone knows who has attempted to teach it, and has got his foot caught in its intricate meshes. Still worse is the state of affairs in the field of what we are accustomed to call "form," whether regarded analytically or synthetically. There are a number of elements of structure that are obvious enough, and which we are all referring to more or less every day of our professional lives, for which we have at hand only terms that are either disputed or unsatisfactory. "Rhythm" is one of these debated terms. "Phrase" is another, with its many relatives or connections, such as "section," "period," "sentence," and the like. When we proceed to the larger conceptions implied in expressions like "binary form," or "song form," or "sonata form," we encounter a new set of perplexities, not because we do not have definite things to describe, but because in our application of terms to them we are led hither and thither by different authorities. I do not mean to suggest that there is no scientific thought or usage in regard to these important tools of expression, but simply that common practice among us is in a very mixed condition. Probably the trouble arises from the failure on the part of some of us to realize that terms of this class must be devised and defined and then applied with some considerable degree of discrimination. The particular tact required to yield the right sort of discrimination can come only from a real acquaintance with the facts of artistic procedure and from logical inductions from those facts. No possible setting up of a theory about how artistic procedure ought to take place, such as a teacher may hold for purposes of his own, can be trusted as against a resolute investigation of what has been instinctively done by composers, and a humble attempt to work out a technical language that describes the actual facts. Hence the extreme difficulty over the definition of such general names as "fugue," "sonata," "symphonic poem," "opera," and "oratorio," not to speak of a long list of lesser forms.

When we move into the field of what I have called *Technics*, or the art and mechanism of performance, we find two or three

sets of problems. One of these concerns the nomenclature of Interpretation and Expression, including a vast array of terms for tempo, style and treatment, some of which are fairly successful, when taken by themselves, but which can hardly be said to constitute a satisfactory system as a whole. Another set of problems concerns the nomenclature of Technique in the narrow sense, that is, the mechanical handling of instruments, including the voice. As is well known, there is great discrepancy between the best and the worst in this field. Aside from the complications resulting from the enormous advances of instrumental dexterity as applied to all the orchestral instruments and many others, the nomenclature of vocalism in all its branches is rather notorious for its vagueness or indecision. Part of this latter difficulty, I suppose, is due to the uncertainty among investigators as to how best to explain or describe some vocal processes that are in good artistic standing, whether scientifically mastered or not. The naming of Instruments themselves has received a large amount of expert study in recent years, leading to a great improvement in precision and also in general classification. There is room, however, for still further work here, particularly in the settling of questions regarding the grouping of stringed and wind instruments, and especially of some debatable cases in each. Only a few days ago a letter from one of the trained scholars of the National Museum in Washington brought to light an interesting question of terminology in the exact meaning of the word "zither." This is but a single sample of a considerable class of nice discriminations that need to be made and established. Still another set of questions relates to the precise naming of the manifold parts of all instruments now in current use, especially such extremely complicated machines as the organ, the piano, the violin, and others. Here would belong the new nomenclature that is being called into being by the manufacture of "piano-players" or "player-pianos," or whatever else you may call them.

I will not tax your patience by extending this summary into the fields of Aesthetics, Pedagogics or Practics. Neither of these, perhaps, offers such extensive or such pressing problems as the

fields of Acoustics, Poetics, Semiotics and Technics, of three of which I have ventured to say something by way of suggestion. But enough has been at least hinted at to give point to the general contention that Musical Terminology is no mean subject of investigation, and that the only safe way to approach it comprehensively is to recognize at the outset the main departments into which it naturally divides, and to study each of these with a full appreciation of its individual quality, its special history and its scientific affiliations. I suppose that the total number of terms required by the technical or professional speech of musicians of all sorts is considerably more than ten thousand, without counting the parallels or equivalents in use in the leading languages of the artistic world. This is an overwhelming number to contemplate, particularly when one takes into consideration the etymological, historical and literary ramifications that branch out from their mere definition for immediate practical needs.

The mention of this numerical fact, together with the reference to the need of large classifications, suggests the remark that no one student is likely to be in position to treat the whole of this immense field with uniform success. If results are to be codified and published, probably someone ought to act as editor-in-chief, and be prepared to exercise an autocratic control of method, as well as to serve as umpire when disputes arise. But the bulk of the detailed work ought to be distributed, so as to secure the skilled assistance of a large circle of specialists. My impression is that we already have in this country enough students along all the lines required to do the work creditably. But it will take a long time to organize the study and to bring it to any sort of completion. It should not be undertaken without being sure that there is interest and energy enough available to carry it along for a term of years, without nervousness or disappointment if for a long while the results are not exciting or monumental.

When we take up the question, in view of all these and other considerations, as to what in particular it is best and feasible for this Association to do regarding Terminology, we are likely to encounter two diverse sets of opinions. On the one hand, some

will feel that it is not at all the function of such an Association as ours to project or carry through a very extensive piece of scientific investigation, especially one that involves, at least in the end, a publication of considerable magnitude and expense, and especially, also, as we have not at present, and are not likely to have in the near future, any funds for the payment of the expenses of the investigation itself. So, it will be argued, all that we should think of undertaking is to constitute as good a committee as we can to survey the whole subject and to bring in as much of a report as they find practical upon certain specific points of usage that they believe are particularly called for just at present. The work of such a committee, then, would be parallel to that undertaken by a committee of the National Educational Association, which has been at work for more than a year or more.

On the other hand, there may be some who will feel that the very magnitude and importance of this problem is a sort of challenge to such an Association as this, calling them at least to consider carefully whether or not some steps cannot be taken by it in the direction of the broad investigation that has been suggested. They will argue that it is not necessary at the present point to embark upon the whole enterprise, but that some preliminary steps can be taken, without incurring any expense or any risk, to define the problem more closely and mark out more precisely the exact process by which it should be attacked. Even if this did not lead at once to any actual publication, the simple attempt to mark limits and methods in detail would have value for ourselves and for any future investigators. For this duty of further preliminary discussion and of report at our next meeting a small committee might be designated, with such instructions that they should not shrink from the task nor imagine that final results were expected of them. And it might be that they would be able to make a year hence a report that would open the way still further.

I am well aware how tentative and timid must seem to many this way of getting at the matter. What is wanted, it will be said, is a list of definite pronouncements at once upon certain points of usage that are occasioning trouble, especially among

teachers of particular branches. Why should not this Association put itself on record at once regarding these points, without bothering itself about abstruse questions that belong in the domain of high scholarship? Why cannot pressing practical questions be attended to without raising large theoretical problems? To these and all such remarks it seems that the true reply is to say that it is not fitting that an Association like this should commit itself in any way upon so large and delicate a matter as its professional terminology without giving the most cautious consideration to all that is or may be involved. It cannot afford to make mistakes, or perpetrate fragmentary or eccentric conclusions, or seem to belittle its work by conceiving it in a petty way. When it does anything of this sort, the result ought to be of such a caliber and upon such a scale that it will have some commanding weight, not only among ordinary teachers, but among advanced scholars.

Accordingly, it would seem to me a useful and fitting step if at this meeting we could adopt some such a vote as the following:

Voted, that a committee of three be appointed to take into consideration the various proposals and suggestions regarding the subject of Musical Terminology at this or earlier meetings of the Association, to receive any further suggestions that may be made during the coming year, to canvass thoroughly the question of what is desirable and feasible for the Association to undertake in this field, to outline, if they think best, a plan of organization and work that might profitably be adopted and to submit a written report at the next annual meeting.*

* At the close of this paper the President of the Association stated that, when Professor Pratt was appointed to report upon this subject, it was intended that he should act as chairman of a permanent committee on Terminology, with power to associate others with him as he might deem expedient and useful.

INTERNATIONAL MUSICAL SOCIETY.

FOURTH ANNUAL MEETING OF THE NORTH AMERICAN SECTION

As in former years, the North American Section of the I. M. S. held its annual meeting at the same time with that of the M. T. N. A., since the membership of the two is largely the same. The members of the I. M. S. gathered, by invitation, at the historic rooms of the Harvard Musical Association on Wednesday noon, December 28. No more fitting *milieu* could have been found in America for the purpose than this *stimmungsvoll* home of the Harvard Musical Association (founded in 1837), with its splendid library, its atmosphere of academic dignity, its traditions of good-fellowship and of earnest and successful endeavor to stimulate the development of musical taste in America.

After a luncheon, generously tendered by the Music Department of Harvard University, during which some business was informally discussed, the meeting was called to order by the President, Albert A. Stanley. The roll-call showed thirty old and new members present. The annual reports of the Secretary and the Treasurer were presented and accepted. The Secretary reported with regret the loss by death of three esteemed members, Julian Edwards, Yonkers, N. Y., August Geiger, Gainesville, Ga., and Lester B. Jones, Cedar Rapids, Ia. He noted the pending formation of Local Groups at Boston and at Ann Arbor-Detroit; and stated that the membership of the Section had grown from 38 (including 9 libraries and institutions) in August, 1909, to 63 (including 15 libraries and institutions) in November, 1910. Since then, largely owing to the interest developed at Boston, the total has increased to 88—a net gain since 1909 of over 100 per cent.

After the adoption of certain amendments to the constitution, to be embodied in a special circular, a letter was read from the President of the University of Michigan inviting the Section to meet next year at Ann Arbor. As the M. T. N. A. also selected Ann Arbor for its next meeting-place, where Professor Stanley

for more than twenty years has exercised such a potent and far-reaching musical influence on a student-body that now numbers more than five thousand, the Executive Committee has accepted the invitation. A letter was also read from Dr. Damrosch, suggesting possibilities of extension of the I. M. S. among "the state associations of music-teachers, the best women's clubs, and all organizations having the serious study of music for their object," which was referred to the Executive Committee for action.

The election of officers resulted in the choice of the following:—President, Albert A. Stanley; Vice-President, Frank Damrosch; Secretary, Oscar G. Sonneck; Treasurers, Breitkopf & Härtel; Financial Secretary, Waldo S. Pratt; additional member of the Executive Committee, George C. Gow. Professor McWhood was asked to prepare a suitable vote of thanks to the Harvard Musical Association for their kind and generous hospitality.

The presentation of papers followed immediately. The President first introduced with a felicitous word of greeting Professor Dr. Max Friedländer, of Berlin University, who read an astonishingly good English version of his essay in *Peters Jahrbuch* on "The Laws Governing the Editing of Musical Compositions." To this followed an informal synopsis by Mr. Sonneck of his paper, now in press for the *Sammelbände*, on "Caractacus, not Arne's Caractacus." Dr. Hirzel then read, with appropriate introduction, excerpts from a forthcoming elaborate contribution to the history of audiences in the 18th century; his paper is given below. The series closed with a paper, musically illustrated, by Canon Douglas on "The Growth of Musical Form in Plain-Song," which the writer was urged to make available through the medium of the *Zeitschrift*.

This report would be incomplete without acknowledgments of the splendid manner in which Professors Lewis, Spalding, and Marshall, with their associates, fulfilled the duties of the local committee, so that the days at Boston are worth remembering socially, educationally, and artistically.

OSCAR G. SONNECK,
Secretary.

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OPERATIC ITALY IN 1770, BY AN EYE-WITNESS

BRUNO HIRZEL, Ph.D. (Munich)

Library of Congress, Washington, D. C.

The evolution of music does not depend on the development of musical form alone; one would commit more than just an ordinary *lapsus mentis* by identifying the history of the latter with the history of music. Although, of course, the fermenting value of forms is by no means to be underrated by this statement, there are, however, some other factors that have a decisive influence on the shape and the direction of the progressive line. They even very often exercise this influence so irresistibly that the whole system comes dangerously near being thrown out of its apparently well-calculated and insured orbit. One of the strongest of these perturbing momentums, the most powerful at all, I should like to say, is embodied in that Proteus-like conception to which we gave the name *The Public*. The very close connection between what the poet calls "the hundred-eyed judge" and musical art and artists is so evident that it needs no further emphasizing. It is a fact which speaks for itself. Consequently a history of the audience, on the one hand, will give a description of the public itself, of the changes of views, opinions, appreciations, that have taken place in the course of the centuries. On the other hand, and here we have the feature which at once arouses the keen interest of the historian of music, this history must include the most valuable information about the general state of music in the period the audience of which is being discussed. By drawing conclusions in this way we might lighten up a good many dark corners in musical history; we probably might fill gaps that otherwise we could never hope to fill.

It is a vast subject that the book, of which I thus give only the general idea, has to deal with. It never will be written without the assistance of numerous sister-sciences. Thorough knowledge is required in the history of culture, as well as in general,

special and local history — to mention some of the main auxiliary troops. But the final results are likely to compensate for the difficulties of the way.

As a preliminary contribution to so desirable a work I hope to publish in the coming year a *History of the Audience in the 18th Century*. It will be based upon the treasure of memoirs, reports, descriptions of travels, letters, etc., for which that age of personal testimonials is most justly famous. The paper which I have the honor here to read is a part of this book. It gives the bare material, abbreviated, without any commentary or foot-notes; the heavy armor of science being reserved to the work as a whole.

Letters from Italy . . . in the years 1770 and 1771, to a friend residing in France, by an English woman — this is the title of the book from which I took the following excerpts. It was printed in three volumes for Edward and Charles Dilly, London, in 1776. The author of the letters is Lady Anna Riggs Miller, who made the tour of Italy with her husband; the object in view of these communications was to compare them with the then best known descriptions of travels of English or French origin. There can be no doubt that the notes were thrown on paper whilst the related incidents occurred or immediately after. Thus they furnish to the historian a source the value of which cannot be diminished by admitting that the greater part was written in the midst of fatigue, in moments not at all favorable to precision and reflection. And now Lady Miller may begin: —

Letter X. Turin, Oct. 20th, [1770]. “ . . . As to the Theatre, it is strikingly magnificent, and so far superior to any theatre I ever saw before, that at first sight I could not believe it admitted of criticism. Notwithstanding, I am at present convinced of the justness of Cochin's observations, which are so clear as to render every reader a competent judge of its proportions, etc., if endued with the smallest degree of taste, or the most superficial knowledge in architecture. I could wish with all my heart to see a theatre at London but half as well built;

and would willingly compound for all the faults Cochin may justly discover. The form is that of an egg cut across. There are six rows of boxes—which are narrow in front, but very convenient within—and hold eight persons with ease. The Italians play at cards, receive visits, and take all sorts of refreshments in their boxes; they resemble little rooms, rather than boxes at a theatre. There are no benches, but, what is much more convenient, chairs, which are moved about at pleasure. The King's box is in the second row, and fronts the stage; it is 30 feet wide, Paris measure, and the back part is covered with looking-glasses, which reflect the stage, so that those who happen to have their backs turned to the actres, being either conversing, or at play, may see the performance at the glasses. These glasses form a partition, which can be moved whenever they choose to enlarge the box, there being a room behind. The very great breadth of the stage produces a most noble effect. The *proscenium* measures 45 Paris feet (this measure I took from Cochin, he does not give the extent of the stage behind the *coulises*); the depth of the stage is 105, beyond which they can add a paved court of 24 feet. A gentle rising at the sides by which may be introduced triumphal cars, for great processions, horses, etc. They also can throw a drawbridge across when the scene requires it, and have a contrivance for letting in water, so as to present a *jet d'eau* of 30 feet high. Sixty horses at a time have been brought upon the stage, and have manoeuvred with ease in representations of battles. The orchestra is so curiously constructed as, by having a place left underneath, which is concave and semi-circular, to augment the sound of the instruments very considerably. I am sorry that it is not the time of the carnival; we have no chance of being present at an opera, there being none performed in this theatre but during that season, when they represent the serious opera. The only theatre now open is that of Carignan, which though called small here, is, I assure you, by no means despicable. Here they only give operas *bouffon* at this time of the year; I shall have occasion to say more upon this subject before I quit Turin. . . . ”

Letter XI. Turin, October the 24th. " . . . We go frequently to the Opera, which is very good of its kind; the famous Zamperini is its chief ornament. Although she has no voice, or, rather, no great compass, she makes up for that deficiency by an excellent manner; she acts uncommonly well, and has the advantage of a fine person. I heard some anecdotes of her that will make you laugh. She has, it seems, been much admired in England . . . The *danseuses* and *actrices* come into the boxes between the acts, and very respectfully demand permission to kiss the ladies' hands. They are sometimes permitted to sit down, and they endeavour to render themselves amusing by retailing, with a good deal of archness, *historiettes* in regard to their comrades, which are generally more or less dictated by private pique or envy; and do not fail to be sufficiently epigrammatic in little spiteful sallies. Their conversation is considered merely as an interlude. None of their own sexe ever enter into their parties; and they are for the greater part reduced to a few old general officers, whose gallantry seldom quite forsakes them, and who give them their protection, and sometimes money; the purse being a point of view these nymphs seldom loose sight of . . . The theatre is under great restrictions from the police. Before an opera is to be performed, the King himself takes the pains to read it over, and to erase every line that can admit of an indecent or double meaning (although I believe the Serious opera is generally thought very decent). This attention is particularly paid to the theatre, on account of the morals of the Royal family. The King never goes to the Comic opera, nor permits any of his own family to go thither . . . Also in regard to the dances, as the Italian taste is more inclined to the grotesque than to the serious, the *danseuses* jump very high and kick up their heels in a more surprising than graceful manner; but if their attitudes happen to become unguarded, they have a sharp reprimand from the police. The *delicate* Zamperini, after her return from England, expressed too much licentiousness in her action and manner, for which she had immediate order from the Dutchess of S . . . y, to quit at once those airs, which *La Signorina* at

once obeyed. The black drawers worn by the *danseuses* have a very disgusting appearance . . . ”

Letter XV. Genoa, Nov. 5th, 1770. “ . . . Returning home in the dusk of the evening, we passed by a church; perceiving it illuminated, we entered; there were found a very considerable audience, and a fine band of musick. The altar was richly decked; fifty-four large wax-tapers, in candlesticks of silver about four feet high, were placed pyramidically at its sides, and it was covered with relicks, *chefs* or saints, garlands of flowers, a magnificent sun, angels, etc., in silver. The appearance altogether was rather theatrical than religious; the musick good, and the symphonies so lively, that they seemed to me to announce the entry of a *ballet*. I could think of nothing but dancing; and had I not been sure I was in a church, I should have believed myself at the overture of an opera; nor by the countenances and manners of the congregation, could you suppose they were assisting at a religious ceremony . . . There is more love in an Italian church than in a French theatre. Many handsome women assisted at this spiritual concert, but they do not owe their beauty entirely to Nature; their complexions are for the most part brown; and have generally fine black eyes, whose fire they augment by *rouge* (but not laid on in the French style); the Genoese endeavour to imitate Nature . . . ”

Letter XVIII. [Genoa], November 11th, [1770]. “ . . . We were last night at the play (for at present there is no opera) the theatre is rather large than small, but not beautiful, either as to architecture or painting. All the boxes below stairs are shut in with *jalousies*, except when the owners choose to show themselves to the audience, at which time they light them up with wax candles, and the *jalousies* are removed. I think the play we saw meant to be tragedy, as Harlequin kills several people on the stage; but it cannot be esteemed an epic poem; for, to the best of my knowledge, there was neither beginning, middle nor end. This piece of confusion began at seven o'clock, and lasted till eleven. Several pistols were fired, to rouse the

attention of the audience. There were magicians, devils, constables, fine ladies, robbers, princes, ambassadors, and troops of wooden horses. The audience talked louder than the actors. The ladies turn their backs to the stage, which has an impertinent, ill-bred appearance. There was dancing, and no respite between the acts. It seemed to me, the actors might have continued killing each other, till not a man remained alive to speak the epilogue; but I suppose the piece ended from their being, through fatigue, disabled to proceed, or the play might have lasted till now . . . "

Letter XXI. Parma, Nov. 20th, at Night [1770]. " . . . The Theatre of Parma, erected in the time of Ranutio the First, is esteemed one of the most magnificent buildings at Parma. Vignola was the architect. The plan is a demi-oval. That part that fronts the stage rises in steps (*gradins* in French) after the antique models intended for the spectators to sit on. They rise about as high as the second row of boxes at the Italian Theatre at Paris. These steps are so narrow that they seem dangerous to sit upon, and rise at the same time perpendicularly, that I apprehend few English ladies have nerves strong enough to venture to place themselves upon them, could this theatre be transferred to London. These are crowned by a gallery, ornamented and divided in front by columns equally distant, supporting arches. Higher up, and above all, is a gallery for the common people . . . The ornaments make a beggarly appearance; the pillars, friezes, cornices, etc., are all of wood, and wretchedly painted; the figures of genii, intended to hold large wax-tapers to light the Theatre, are poorly executed in plaister; the other statues, higher up, are of the same material and equally meritorious; and the two Equestrian statues, placed at each end of the proscenium, are miserable performances. The height and breadth of this Theatre considered, I am at a loss to imagine how it is possible to light it. The ceiling appeared to be a parcel of old brown planks, ill joined together, and much damaged by smoke and damps. There is no orchestra; but the place where it should be is occupied by a long leaden trough, reaching the whole breadth of the proscenium;

from which are pipes or shoots so contrived as to enable them to fill the trough with water, intended for the representation of a *naumachia* or sea-fight. I imagine this trough was to have served the double purpose of an orchestra and artificial sea; but when it so happened that a *naumachia* was to be represented, what became of the poor musicians? they surely were not to remain in the trough — that would have been a symphony *al fresco* indeed. As we could get no intelligence concerning this point, we contented ourselves with viewing the vessels intended for the sea-fight, which are behind the half-scenes; they are small, and move upon wheels. The stage slopes more than any I have seen; it is of a rapid descent, and so ill floored (I suppose from economical considerations) that you cannot easily walk over it without stumbling. The effect of the voice from the stage is very surprising; every word, though spoke as low as possible, is heard distinctly at the farthest extremity of the house . . . But the voice does not sound agreeably; it seems to the distant auditor as if proceeding from a tomb; the speaker on the stage, as he pronounces, perceives a certain vibration in the air, as if the words at utterance became condensed, and rolled forward to the audience. Perhaps the emptiness of the Theatre may in some degree occasion these effects; but it has not yet been discovered to what power this extension of the voice is owing . . . The scenery and decorations are in a wretched state, and do not appear to have ever been magnificent or ingenious.

Upon the whole, you are struck at entering by a want of proportion; the building appears too high for its breadth; the *gradins* supporting the gallery shock the eye, and you feel as under ground in a vast deep and dark mine. There has been no representation here since the Emperor passed through Parma; at that time an opera was performed on purpose for him in this Theatre; it is never made use of but on particular occasions.

This town affords another Theatre for operas serious and comic, and for the *comédie*. The grand or serious opera is during the months of May and June; from that time till Christmas, the French *comédie*; and from Christmas to the end of the carnival,

buffoon or comic operas. The Infant defrays most of expense for theatrical representations . . . ”

Letter XXIV. Bologna, Nov. 28, 1770. “ . . . The boxes in this theatre resemble rooms, and are wider backward than forward; you will easily imagine how this is contrived from the circular form of the theatre. They are all furnished according to the taste of their owners; Madame Aldovrandi's is hung with a beautiful pale blue and silver silk, and lighted up with wax, as they all are, in silver sconces . . . The Cardinal's box is much larger than the others and is placed in the center of the second range, or tier, of boxes; it is lined with crimson velvet, beautifully ornamented. I was charmed with the theatrical performance . . . During the opera, refreshments are brought into the boxes, consisting of iced and preserved fruits, biscuits, lemonade, orgeat, etc. . . .

Good night! melody, dance, and song have so taken possession of my head, that I certainly shall dream of nothing but operas.”

Letter XXVII. Bologna, Dec. 13, 1770. “ . . . The great Theatre (it was built in 1760, where the ancient palace of the Bentivoglio's stood) is new and extremely commodious; the passages being wide, and the whole of the building is of stone, even the stair-case, so that a fire could not do it much damage. The boxes contain six or seven people each, and are so well contrived that those behind can see the stage as well as those in front. The little Theatre, in which they perform operas at present, is very pretty, and would be esteemed fine and capacious, was it not that there is still a better. I think the opera charming and the dances, which are in the grotesque taste, extremely diverting; but we understand that this opera is by no means approved of by the Bolognese, who say they have seldom one so indifferent, either in respect of music or dancing; but these good people are over-nice; and I am very sure, was the whole choir of singers and dancers transported to London, they would meet with universal approbation; for there are no bad voices nor bad dancers amongst them. All the Operas I have seen at London could

seldom boast above one good voice, and more than two tolerable dancers; the others being frequently ridiculously bad. No song can be repeated until the Cardinal Legate gives his sanction, by holding up his hand. It surprised me much to see an Abbé, in the proper dress, introduced as a grotesque character, who appears to be a *Tartuffe*; I should have thought this piece of wit would have been esteemed impertinent by their Eminences, but they applauded as loudly as the populace. The Bolognese have frequently card-parties in their boxes. This custom answers a good end, you must acknowledge; for as the opera lasts enormously long, and they must never give the least degree of attention to more than two or three favourite songs, and as many dancers, *ennui* seizes them, and is apt to become epidemical; the card-table is welcome; games of chance are what they generally play, so that their attention is not entirely devoted to their cards; thus they partake of two amusements at the same time . . . ”

Letter XXXIV. Naples, Jan. 14th, 1771. “ . . . Mrs. Hamilton’s Musical Assembly, which she gives once a week, is rendered perfect by her elegant taste and fine performance; it is called an *Accademia di Musica*; and I suppose no country can produce a more complete band of excellent performers . . . ”

Letter XXXVIII. Naples, March 16, [1771]. “ . . . In this city are three theatres, *Il Teatro di San Carlo*, that of the *Fiorentini* (so called), and *Il Teatro nuovo*, for the buffoon operas. *S. Carlo’s* joins on the palace, so that the court can pass from thence to the theatre under cover. The great entrance for the public is very convenient; a commodious double staircase leads to the boxes. The theatre is amazingly vast (considering it as modern). It is shaped nearly as that of Turin, but I think it much larger. There are six ranges of boxes . . . The front of each range is faced with looking-glasses, which on common occasions are covered with drapery curtains richly ornamented; but on *gala* days the drapery is removed, and the glasses being uncovered, produce an effect, which at first view persuades you is all enchantment. The lights, the company, the stage are reflected

from side to side, and consequently so often multiplied that it confounds a spectator. The pillars that separate the boxes are decorated with large statues of *genii* and finely gilt; they sustain wax-candles of prodigious size, and make a dazzling appearance, reflected from the looking-glasses behind them. The orchestra is composed of about ninety excellent performers, those that lead are capital, and here, for the first time in my life, I was sensible that it is possible for a number of musicians to fill each his part with such precision and accuracy that the whole harmony shall produce one perfect sound, as if one soul or mind guided them all. Music is here in the highest perfection. I had fancied I could have distinguished good music from bad, or even from indifferent; but since I have been here, I am quite convinced I really never heard perfect instrumental music before. They tell us that there is as good an orchestra at Rome; and that at the Pope's chapel, during the Santa Settimana, the finest voices in Italy are to be heard; I shall soon be able to give you my opinion of these matters; but this country produced a Corelli, a Jomelli, a Leo, a Pergoleze, a Galuppi, a Terradellas, etc. I think it might stand unrivalled in the science of music. Our singers here at present are not greatly esteemed; to me they seem charming. The decorations and dresses are extremely brilliant. The dances are chiefly of the grotesque kind. The Italians almost universally hate the serious dance. The famous Gabrieli is not here at this time; but the Neapolitans boast so much of her talents, that I am inclined to believe her voice must exceed even what they assert it to be; they are all so extremely modest, in respect of everything they particularly excel in, and never commend any artist in music or painting without the amplest foundations. The royal box makes a superb appearance, particularly when the Queen is present, at which time the ladies belonging to the court, and others, are full dressed, and covered with a profusion of jewels; but the Queen outshines them all, not only in magnificence of dress (for that would be nothing extraordinary), but in style of beauty, and gracefulness of air, peculiar to herself.

The *Teatro di Fiorentini* is a small theatre (for Italy), and built much in the French taste. The *opera buff* (comic opera) is chiefly represented here; sometimes they perform comedies. The troop of comedians are for the greater number Florentines.

The *Teatro nuovo* is by no means well constructed nor elegantly decorated. The comic opera, pantomimes, and *grotesque ballets* (a kind of interlude) are what this theatre represents; it is open during the whole of the summer.

I believe Naples is the only city in Italy, except Bologna, where all ecclesiastics, even monks, frequent the theatre . . . "

Letter XLI. Rome, April 4th, 1771. " . . . The *Tenebræ* are chanted as in other Roman-catholic churches, but executed with more judgment and by better voices. The *Miserere d'Allegri* concludes this function, and is performed by vocal musicians only. I own I never heard music before. I supposed I had formed some ideas of the human voice; but had I been conveyed blindfold into this chapel, and no intimation given me whence the sound proceeded, I should have believed myself in Paradise. How then shall I attempt conveying to your mind the slightest idea of this celestial melody by any description? I must say no more than that I have heard enough to make me dissatisfied with the finest opera and the most perfect performers that are to be found out of the chapel of St. Paulina . . . "

Letter XLII. Rome, April 12, 1771. " . . . The opera is good; the Theatre not indifferent, yet greatly inferior to that of Naples. What disgusts me much is, to see boys dressed in women's clothes, as no female actresses are permitted. The scenes are agreeably painted, most of them representing architecture well done in perspective, and the point of view being taken from the angles, you have two views at once . . . "

Letter XLIX. Bologna, May the 28th, 1771. "[Visit "to the elegant villa of the ingenious and learned Count Algarotti." After having seen "the villa and its very pretty gardens," the

company wishes to return to the city] . . . it was immediately complied with, and we were all set down at the Opera-house, where the audience had waited a considerable time, doubtful if the Cardinal Legate meant to *assist* there or not at that evening; we had the honor of sitting in his box, and the instant he appeared the curtain was drawn up. This opera is truly fine; it is complete in music, both vocal and instrumental; the scenery and decorations beautiful; the *ballets* well performed by two hundred dancers, and admirably adapted to the subject of the opera, which is Orpheus and Eurydice. The morning of that day, above two thousand Jesuites arrived from different places, whence they have been exiled, as Spain, Portugal, France, Parma, the Spanish West-Indies, etc.; they are only passing through the town; some going to Rome, others to places where they may safely conceal themselves, and most of them appear to be in a very wretched and starving condition; we saw them pass through the streets in the morning from our windows, but I was more surprised to find the pit of the opera crowded with them at the evening. We passed another afternoon at the villa belonging to the once famous singer *Farinelli*. General Angeleli, a very fine old gentleman, recommended strongly to us to go to see *Farinelli* and his villa, assuring us they were both curious and worthy our notice; adding that this once famous singer is upon so good a footing here, as to be visited by the first families of Bologna. When we came thither, we were surprised to find an elegant house built in the taste of an English villa, on what there is generally called an Italian plan; the grounds about the house are laid out in the English stile (*ferme ornée*); his cattle come up the door; his hay harvest is just over, and the haystacks are made up in the corner of one of his fields as with us; his trees are planted in hedge-rows and clumps, and the neatness and simplicity is such that I could scarce persuade myself that we were not in England. He received us most politely at the gate, and shewed us into an excellent saloon for music, where we found the Vice-Legate and several of our acquaintances conversing, and from them we learnt that they frequented this villa, often passed their evenings there,

and treated it as belonging to themselves. Signor Carlo (as Farinelli—the King of Spain has conferred upon him the dignity of Grandee of Spain—is called in Bologna) is in person extremely tall and thin, and, though considerably advanced in years, has a youthful air. The moment we had entered his house, he began to express his obligations to the English nation for the kind protection and approbation they had bestowed on him when in London; naming several of distinguished rank who flourished in his day, and who had treated him in the most generous manner, by aiding him with their bounty, and honouring him with their protection; he concluded, after having made the most grateful acknowledgments, with saying he owed to the *English* that villa and land which he possessed, and the means of enjoying the remainder of his life in plenty, tranquillity and ease.

Very genteel refreshments of every kind were brought in, and this man appears in his own house as if he were made to serve all those who honour him with their company, and without the least consciousness of his being the owner; he bears an excellent character, and is much esteemed by all the Bolognese; his villa is neatly furnished, but very simple; I observed a picture of an English lady, at full length, in a magnificent frame; she is about the middle size, of a very genteel make, dressed in a pink night-gown, muslin apron, and a chip-hat; I could not prevail on him to tell me who it was drawn for. He is also possessed of one of the finest harpsichords, I suppose, in the world; the portrait and this harpsichord are what he most values of all he is master of . . . ”

Part 11—Proceedings

MINUTES OF THE ANNUAL MEETING, 1910

The Thirty-Second Annual Meeting of the M. T. N. A. was held at Boston University, Boston, Mass., on December 27-30, 1910. Of the formal sessions there were five, but in addition there were other functions, like receptions and recitals, which will be noted in their place. The University threw open to the Association all the varied resources of its large and delightful building, and the Copley Square Hotel, near by, supplied an additional rendezvous for a large number of the members. The supervision of all practical details was in the hands of a Local Committee, consisting of Professor Leo R. Lewis, of Tufts College, Professor John P. Marshall, of Boston University, and Professor Walter R. Spalding, of Harvard University. Their thorough efficiency and unfailing courtesy added greatly to the enjoyableness of the entire meeting.

For convenience of reference, as usual, the summary of literary exercises and the like is separated from that of the business. Most of the latter was transacted on the morning of Thursday, Dec. 29.

On Tuesday afternoon, Dec. 27, the Association was called to order by President Cole, and listened first to a cordial Address of Welcome from President William E. Huntington, LL.D., on behalf of the University and the city of Boston, to which Mr. Cole responded. Papers followed on "Music Appreciation as a National Asset" by Philip H. Goepf, of Philadelphia, Pa., and on "The Influence of the Pianoforte on the General Development of Music" by Francis L. York, of the Detroit Conservatory. Then three of the Informal Conferences began simultaneously — that on the Piano being led by Arthur Foote, of Boston; that on the Voice by Frank E. Morse, of Boston; and that on Public School Music by Charles H. Farnsworth, of

Teachers College, New York City — at each of which papers were read and discussions opened that were continued on Thursday.

Tuesday evening was occupied by an exceptionally delightful Reception at the University, in connection with which there was notable piano-playing by Heinrich Gebhard and equally notable song-singing (of American songs) by Stephen Townsend, both of Boston.

Wednesday morning was devoted to the College and University Section, with a paper by Walter R. Spalding, of Harvard University, on "The Best Balance between Radical and Conservative Tendencies in the Teaching of Modern Harmony," an address by President Abbott Lawrence Lowell, LL.D., of Harvard University, on "Music as an Expression," in which, by way of illustration, he deplored the low standard of college music and "cheering" as an embodiment of sentiment and enthusiasm, and a paper by Albert A. Stanley, of the University of Michigan, on "The Function of the Concert-Room," the latter followed by a discussion opened by Hamilton C. Macdougall, of Wellesley College.

Wednesday afternoon, so far as the Association in general was concerned, was left open for sight-seeing purposes. Under the guidance of three former presidents of the Old South Historical Society (John S. C. Andrew, George G. Wolkins, and Horace G. Morse) a group of members were effectively introduced to many aspects of Historic Boston. Meanwhile, at the quaint rooms of the venerable Harvard Musical Association, the members of the American Section of the International Musical Society were entertained at luncheon and held their annual meeting, Albert A. Stanley presiding. In the evening, which was also kept free of formal sessions, many of the members listened to a performance of Verdi's "Aida" at the Boston Opera House; while others joined in the complimentary banquet tendered to the Kneisel Quartette on the occasion of their twenty-fifth anniversary as an organization.

On Thursday morning there were papers on "The Possibilities of the Modern Organ" by Everett E. Truette, of Boston, on "The Music Collections of the Boston Public Library" by the librarian, Horace G. Wadlin, and on "Modern Tendencies in Choral Writing" by Clarence Dickinson, of New York City. Then followed the annual business meeting (see below).

Thursday afternoon was more than filled with papers on "The Pros and Cons of the Mechanical Player" by George C. Gow, of Vassar College (read by Professor Lewis, as Professor Gow was detained by illness), the President's Address, on "The Ethical Note in Modern Musical Literature" by Rossetter G. Cole, of Chicago, and on "German Folksong" by Dr. Max Friedländer, of the University of Berlin, who was lecturing by exchange at Harvard University (charmingly illustrated by singing by the speaker himself, with the aid of Victor Ernst Wolff as accompanist); and continuations of the three Informal Conferences that opened on Tuesday, with the addition of a fourth, on Harmony, led by Arthur Shepherd, of the Boston Conservatory.

Thursday evening was made memorable by a special recital by the famous Longy Club, whose performances of music for wood-wind instruments are now in their eleventh season (the program is given below).

Friday morning brought a series of papers, on "Music Appreciation and the Correlation of Studies" by Calvin B. Cady, of New York City, on "Work in Terminology" by Waldo S. Pratt, of Hartford, Conn., "From a Publisher's Arm-Chair" by H. W. Gray, of New York City, and on "The State Certification of Music-Teachers" by Herbert W. Milliken, of Bay City, Mich.

Friday afternoon all members who desired to hear the regular Public Rehearsal of the Boston Symphony Orchestra, under the leadership of Max Fiedler, were provided with tickets through the courtesy of season-ticket holders who generously placed them at the disposal of the Local Committee. Salient features of the program were the G minor Symphony of Mozart and Strauss' "Heldenleben."

In connection with the meeting the Boston Public Library arranged a remarkable display of books, scores and prints illustrating various aspects of its musical treasures.

On Thursday noon a large number of the Association members were entertained at luncheon at the Lenox by the Boston Music Publishers' Association. The hosts on this unique occasion were representatives of the following firms: — Boston Music Co., Oliver Ditson Co., Cundy-Bettoney Co., William H. Gerish, Ward B. Hasey, Charles W. Homeyer & Co., Walter Jacobs, New England Conservatory Music Store, Dr. J. A. Reilly, H. F. Odell & Co., Charles W. Thompson & Co., White-Smith Music Publishing Co., B. F. Wood Music Co. Several impromptu speeches served to express the genial spirit of co-operation and good will that permeated the gathering. The officers in charge were B. F. Wood as President and C. A. Woodman as Secretary.

On Friday noon, again, many members of the Association were the guests at a luncheon at the St. Botolph Club of several Boston musicians.

The business transacted included the following items: —

Prior to the regular business session, it was *Voted*, that the President appoint a committee of three to nominate four members of the Executive Committee in place of Messrs. Jones (deceased), Baldwin, Cady, and Cole, the terms of the last three having expired. H. D. Sleeper, H. A. Milliken, and W. D. Armstrong were named as such a committee. It was also *Voted*, that the President appoint two Auditors to examine the accounts and vouchers of the Treasurer. Osbourne McConathy and Russell Carter were so appointed.

The annual business meeting on Thursday morning was called to order by the President, Rossetter G. Cole.

Informal reports were made by the Editor and the Treasurer regarding the business of the year, the formal and complete statements being reserved for presentation in the Proceedings (see following pages). The Treasurer's report showed that the Association had again gained upon any preceding year. *Voted*, that

the Treasurer's report be accepted when completed and approved by the Auditors.

The Nominating Committee reported the following names for election to the Executive Committee:— for one year, to fill the place of Lester B. Jones, deceased, John J. Hattstaedt, Chicago, Ill.; for three years, Osbourne CcConathy, Chelsea, Mass., Waldo S. Pratt, Hartford, Conn., and J. Frederick Wolle, Berkeley, Cal. *Voted*, that the Secretary be instructed to cast one ballot for these names. No objection being made, the ballot was so cast.

Voted, that the President appoint a committee of two on Resolutions, this committee being instructed to make appropriate expression of sympathy to the family of the late Professor Jones, who had died during his term of service upon the Executive Committee. F. L. Reed and J. D. Price were so appointed.

Voted, that the Executive Committee be instructed to discuss the advisability of changing the fiscal year of the Association, and, if they deem best, to propose an amendment to the constitution regarding it.

The Secretary reported that invitations for the next meeting of the Association had been received from Converse College, Spartanburg, S. C., Cincinnati, O., Portland, Ore., Washington, D. C., St. Louis, Mo., Atlantic City, N. J., Detroit, Mich., and the University of Michigan, Ann Arbor, Mich. All these were referred to the Executive Committee for consideration.

Voted, that the President appoint a committee of three to confer with the New England Educational League as to the best means of furthering the interests of Music in the Public Schools. C. H. Farnsworth, R. L. Baldwin, and C. A. Fullerton were so appointed.

Edward M. Bowman presented a communication regarding a closer affiliation of the American College of Musicians and the Association. *Voted*, to refer to the Executive Committee, with power.

At the final session the Committee on Resolutions proposed the following minute, which was adopted:—

The Music Teachers' National Association desires to extend its thanks to Boston University for the use of its facilities, for the many courtesies

shown, and for all the things done which contributed so largely to the success of the Thirty-second Annual Meeting; to the Boston Public Library for the honor shown the Association in the preparation of its most interesting and valuable exhibit; to the music-publishers, who have so kindly co-operated with the Association in the music display; and to the Local Committee, Professors Lewis, Marshall, and Spalding, to whose untiring efforts much of the success of the meeting is due. Mention should also be made of the Boston press, which has generously accorded to the Association such large recognition.

The Association also wishes to show in this formal way the esteem in which the late Professor Lester B. Jones, of Chicago, was held, whose recent death has deprived it of the advice and experience of one whose loss is sincerely felt by all.

Furthermore, it is fitting that in this record should be incorporated the sincerest thanks of the Association for the work of our retiring President, Mr. Rossetter G. Cole, to whose unselfish effort and to the broadening influence of whose work we may look with hearty gratitude.

Through the Local Committee we would assure those subscribers to the Boston Symphony Concerts who placed tickets at the disposal of the members of the Association that no part of the hospitality received was more keenly appreciated than this courtesy of theirs.

Adjourned.

FRANCIS L. YORK,
Secretary.

RECITAL PROGRAMS

I. MUSIC AT THE RECEPTION

HEINRICH GEBHARD, Pianist, Boston

STEPHEN TOWNSEND, Baritone, Boston

Rhapsodie in E-flat, Op. 119, No. 4,	<i>Brahms</i>
"Des Abends," }	<i>Schumann</i>
"Aufschwung," }	
Nocturne in F-sharp major	<i>Chopin</i>
Valse, Op. 42	
Scherzo in B-flat minor, No. 2 }	
Impromptu, No. 2,	<i>Fauré</i>
"Reflets dans l'eau,"	<i>Debussy</i>
Etude in A minor,	<i>Gebhard</i>
"Rigoletto" Fantasia	<i>List</i>

MR. GEBHARD

"Bright Star,"	<i>Converse</i>
"The Rose Leans over the Pool,"	<i>Chadwick</i>
"Requiem,"	<i>Foote</i>
"The Clover," }	<i>MacDowell</i>
"The Yellow Daisy," }	
"June Night,"	<i>Parker</i>

MR. TOWNSEND

II. RECITAL OF MUSIC FOR WOOD-WIND

THE LONGY CLUB, of Boston

Flute, Mr. A. Brooke, Oboe, Mr. G. Longy,

Clarinets, Messrs. G. Grisez and P. Mimart,

Horns, Messrs. F. Hain and H. Lorbeer,

Bassoons, Messrs. P. Sadony and J. Mosbach,

Piano, Mr. A. de Voto.

Quintet in E-flat, Op. 15, for Oboe, Clarinet, Horn, Bassoon, and Piano, *Beethoven*

Grave. Allegro ma non troppo.

Andante cantabile.

Rondo. Allegro ma non troppo.

Adagio and Aubade, for Flute, Oboe, Horn, Clarinets, and Bassoons, *Mouquet*

Introduction and Rondo, for Clarinet and Piano, *Widor*

Octet, Op. 21, for Flute, Oboe, Clarinets, Horns, and Bassoons, *Gouvy*

Larghetto. Allegretto moderato.

Danse Suédoise.

Romance.

Rondo.

REPORT OF THE EXECUTIVE COMMITTEE FOR 1910

To the Members of the Association:—

Our annual statement this year concerns itself almost wholly with the business side of the Association. The other sides of our Association life speak for themselves—in the character and spirit of our annual meetings, and in the contents of our annual book of Proceedings. It is not necessary to dwell upon the evident solidity and strength, both intellectual and moral, of which these meetings and publications are the constant evidence. That which many of the older friends of the M. T. N. A. believed was its true mission, and desired to see realized, but which was more or less hidden or displaced by efforts after sensational excitement or the gratification of passing curiosity—that which was believed in and desired, but which seemed more or less unattainable, has come to pass. The Association has succeeded in drawing into its ranks a sufficient number of the serious devotees of the art of teaching music to maintain year by year a current of genuine thoughtfulness and of energetic advance which shows every sign of permanence and increasing influence.

The practical question, however, is not, Have we apparently seized upon a good idea? or, Do our members seem to prize their meetings and publications? but, Is the policy, which has now been consistently followed for five years, proving valid and sound? What we have to say this year regards simply the record of the Association as a business proposition.

Taken by itself, and stated in the baldest way, the experience of the year 1910 was both good and not good. It was good in that we have come through with an increase in our money resources, in spite of exceptional outlays for advertising. It is not good in that we have not absolutely increased the number of our immediate constituents, though we have reached a large number

who have never before had any connection with us. Upon this latter point, however, it may be well to add something after we have commented upon the usual details presented in the Treasurer's report, herewith submitted.

If the figures of our receipts and expenditures for 1910 be compared with those of preceding years, as they were summarized in our report of a year ago, it will be found that our income from full members and auditors has fallen off, while that from the Proceedings and the Official Program has increased—the total income being about \$130 short of that in 1909. But the good balance with which we began the year 1910, coupled with painstaking economy in our publishing work, has enabled us to close the account with a still larger balance than in 1909—indeed, with the largest balance that we have yet carried forward. This balance, also, would have been decidedly larger if we had not thought best to expend an unusual amount in advertising the Annual Meeting. The edition of the Official Program was pushed up from 4,000-4,500 to 6,000, chiefly so that the region about Boston might be carefully covered. This action, which meant, all told, an increased outlay of perhaps \$150, we regard as justified, although the immediate results in actual memberships and attendance were disappointing.

To facilitate comparison, we subjoin a table of the summarized figures for the last five years, corrected to date:—

	1906	1907	1908	1909	1910
Balance (net),	\$23.59	\$264.91	\$361.29	\$227.17	\$395.20
Total income,	768.50	1145.33	1357.25	1560.27	1429.76
Total resources,	\$792.09	\$1410.24	\$1718.54	\$1787.44	\$1824.96
Total expenses,	527.18	1048.95	1491.37	1392.24	1367.57
Balance forward,	\$264.91	\$361.29	\$227.17	\$395.20	\$457.39

We regret that there is no marked increase in the sale of the Proceedings. The number of subscribers is practically the same as in 1909. This is a surprise, since circulars about the book were sent out in large numbers. It would seem that somewhat different methods of advertising will need to be adopted in the future. The proceeds of these book-sales should aggregate at

least \$500 or \$600, instead of less than \$400 as hitherto. (In passing, it may be well to say that, though the number of copies sold is almost the same as in 1909, the amount received for them is considerably less, simply because no less than one-fifth of the sales were upon orders from booksellers, to whom a trade-discount must needs be given.)

The statistics of membership are also not entirely satisfactory, especially as it had been supposed that holding our Annual Meeting in Boston would prove an advantage in this regard. It is true that we have added some 85 absolutely new names to our list of constituents. But, on the other hand, more than that number of previous members did not renew their membership. The roll of annual members this year is 163 as against 177 in 1909, and that of life members has been lowered from 65 to 62, so that the total of full members is only 225 as against 242 in 1909. We believe that some of this shrinkage is accidental or due to some misunderstanding, and that another year will show different results.

The one item of income in which there was a marked gain was that of advertisements in the Official Program, which yielded about \$80 more than in 1909.

The encouraging gain in net balance, however, has been due to the care exercised about expenditures. These, it will be noted, are less than in either of the last two years.

Regarding the management of the funds, the same policy has been maintained as heretofore. All receipts from life memberships are being held as a reserve at interest. The heavy expense of publishing the Proceedings is met, first, by whatever other cash balance is brought over from the preceding year, and, second, by temporary advances by the Editor which are covered by the proceeds of advertising in the Official Program. This year the amount thus temporarily advanced was less than heretofore, and we believe that, with careful management, the necessity for such assistance can be wholly removed. The editing of the Proceedings is, taken by itself, a serious task, performed year after year without remuneration. It is, of course, not right that to this should be added even a slight pecuniary risk.

As we are now at the end of a five-year period, it will be of interest to give some statistics regarding the number of persons or libraries that have been connected with the Association as either members or subscribers. (These figures take no account of sales through booksellers, the destination of which cannot be traced.) The total number of different persons or libraries for the five years is 874 — 764 individuals and 110 libraries. As to geographical distribution, 46 states are represented, the larger numbers being these:— New York, 134; Massachusetts, 122; Ohio, 109; Illinois, 77; Pennsylvania, 49; New Jersey, 33; Connecticut, 31; Michigan, 28; Missouri, 27. New England supplies 176, the Middle States 245, the Interior 317, the South 67, the West 62, foreign countries 6.

The satisfactory feature in these figures is that the total is fairly good and the geographical range is wide. But, on the other hand, about 390 of the total number (not counting those who came upon the list for the first time this year) appear as members or subscribers for only some one year. Allowing for those that are likely to reappear in next year's record, it may be conjectured that the closer constituency of the Association is at present only about 500, of which perhaps 80 are libraries. That this can be regarded as really the whole number of musicians in the country to whom the policy of the Association is fitted to appeal is not at all likely. It would rather seem that we have not yet found means to reach those who might naturally affiliate themselves with our work in some way.

Respectfully submitted, by order of the Committee,

FRANCIS L. YORK,
Secretary.

TREASURER'S REPORT, 1910

RECEIPTS.

Balance from 1909, Life Membership Fund, . . .	\$102.77	
Cash,	257.93	
Accounts receivable,	44.50	
	<u>\$405.20</u>	
Less uncollectable,	10.00	\$395.20
Additional annual members, 1909,		6.00
Interest at bank, Life Membership Fund,		3.87
Sale of Proceedings, 18 copies of 1906, 15 of 1907, 24 of 1908, 183 of 1909, 1 of 1910 — total, 241 copies,		359.74
Profit on reprints from Proceedings,90
Advertising in Official Program,		521.25
Partial members' fees, Boston,		49.00
Full members' fees, Annual,		489.00
		<u>\$1,824.96</u>
Total,		\$1,824.96

DISBURSEMENTS.

General administration,	\$104.51	
Issue of Proceedings for 1909,	759.37	
Issue of Official Program for 1910,	342.19	
Expenses of speakers and artists, \$75.00		
Other expenses, annual meeting, 86.50	161.50	\$1,367.50
	<u>\$106.64</u>	
Balance to 1911, Life Membership Fund,	336.90	
Cash,	13.85	457.39
Accounts receivable,		
		<u>\$1,824.96</u>
Total,		\$1,824.96

RALPH L. BALDWIN,
Treasurer.

Having examined the above account, with the vouchers for expenditures, we certify that it is correct.

OSBOURNE MCCONATHY,
RUSSELL CARTER,
Auditors.

MINUTES OF THE EXECUTIVE COMMITTEE

[To February 1, 1911]

The earlier actions of the Executive Committee for the year 1910 were reported, as usual, in the Proceedings for 1909 (page 238). This included the election of officers for the year and the designation of Boston as the place of meeting.

During the year, by general consent, the routine business of the association was distributed as follows:—The preparation of the program for the Boston meeting was referred to the President; both the editing and the business management of the Proceedings were left to the Editor—who, it was understood, would therefore act as virtually an Assistant Treasurer; the gathering of material for the Official Program was consigned to the Secretary and the Editor, with the coöperation of the Boston Local Committee; and all practical details regarding the meeting were put in the hands of this Local Committee, consisting of Professors Leo R. Lewis, John P. Marshall, and Walter R. Spalding.

With a view to organizing systematic work in Terminology, Professor Waldo S. Pratt, Hartford, Conn., was appointed chairman of a standing committee on that subject, to report at the Boston meeting, and with power to name other members at his discretion.

During the year word was received of the death of Professor Lester B. Jones, whose term of office as a member of the Committee was from 1908 to 1911. In accordance with Art. III, Sec. 2 of the Constitution, the Committee voted to appoint John J. Hattstaedt, Chicago, Ill., to fill the vacancy for the balance of the year. (At the Boston meeting this appointment was extended to the end of the unexpired term of Professor Jones.)

At a meeting of the Committee at Boston, December 27th, the general outlines of the Treasurer's report were approved.

At a subsequent meeting of the Committee at Boston, after the election of new members, six members being present, it was voted that the next Annual Meeting be held at the University of Michigan, Ann Arbor, Mich.; that the retiring President, Mr. Cole, be requested to conduct the election of officers, first asking for an informal ballot, the results of which should be reported, and then for a formal ballot; and that consideration of the communication from the American College of Musicians be postponed until the Committee's organization should be completed.

The election of officers of the Association for 1911, in accordance with Art. III, Sec. 2, of the Constitution resulted as follows:—

President: PETER C. LUTKIN, Evanston, Ill.,
Vice-President: GEORGE C. GOW, Poughkeepsie, N. Y.,
Secretary: FRANCIS L. YORK, Detroit, Mich.,
Treasurer: WALDO S. PRATT, Hartford, Conn.

It was also understood that the Treasurer would continue to act as Editor of the publications of the Association.

FRANCIS L. YORK,
Secretary.

CONSTITUTION OF THE M. T. N. A.

[Adopted June 29, 1906]

ARTICLE I. — NAME AND OBJECT

SECTION 1. This organization shall be called the **MUSIC TEACHERS' NATIONAL ASSOCIATION**.

SEC. 2. Its object shall be the advancement of musical knowledge and education in the United States.

ARTICLE II. — MEMBERSHIP

SECTION 1. Any person actively interested in music may, subject to approval by the Executive Committee, become an Annual Member of the Association by the payment of three dollars (\$3.00) annually.

SEC. 2. Any person may become a Life Member of the Association by the payment, at one time, of twenty-five dollars (\$25.00). Life Members shall be exempt from the payment of annual dues.

SEC. 3. Each Annual and Life Member of the Association shall be entitled to vote at business meetings, and to receive a copy of the Annual Proceedings.

SEC. 4. The fiscal year of the Association shall be reckoned from a date two months before the Annual Meeting, at which time annual dues shall be considered payable.

SEC. 5. If, in any year, the Executive Committee shall deem it infeasible to issue the Annual Proceedings, each member who has paid annual dues for that year shall be entitled to the rebate of one dollar and fifty cents (\$1.50), which shall be credited as part payment of his dues for the ensuing year.

SEC. 6. Any person or institution may receive a copy of the Annual Proceedings upon payment of one dollar and fifty cents (\$1.50). Such persons or institutions shall be entered on the roll as "Subscribers."

SEC. 7. The Executive Committee shall have power, under such rules as they may make, to admit any interested persons to the Annual Meetings of the Association, but with no privileges except those of informal auditors.

ARTICLE III. — OFFICERS

SECTION 1. The entire control of the affairs of the Association shall be vested in an Executive Committee of nine members elected by ballot at the Annual Meeting. In 1906, three of these shall be chosen for three years, three for two years, and three for

one year; and annually thereafter three shall be chosen for terms of three years. Other vacancies at the time of the Annual Meeting shall be filled for the unexpired terms. Those who have been members of the Committee for the full term of three years shall be ineligible for re-election until after one year.

SEC. 2. From the members of the Executive Committee a President, a Vice-President, a Secretary, and a Treasurer of the Association for the ensuing year shall be appointed, either at the Annual Meeting by the Association, or, in default of such action, within one month thereafter by the Executive Committee itself. Vacancies in these offices, or in the Committee itself, that occur during the year, may be filled for the balance of the year by the Committee.

SEC. 3. The Executive Committee shall require the Treasurer to give a satisfactory bond, shall make rules regarding his payment of bills and shall accept his accounts only when audited by a committee of two appointed by the Association, who may employ an expert assistant, if necessary.

SEC. 4. The Executive Committee shall have power to appoint any necessary committees with reference to the Annual Meeting, the publication of Proceedings, or for prosecuting any general or specific work of the Association. Of such committees, the President shall be a member *ex-officio*.

SEC. 5. The Executive Committee shall have power to determine what contributed papers shall be included in the Annual Proceedings, and in what form, whether or not they have been read in full before the Association.

ARTICLE IV. — MEETINGS

SECTION 1. The Association shall hold an Annual Meeting, the time and place to be determined by the Executive Committee, unless specially designated by vote of the Association.

SEC. 2. Special meetings shall be called by the President if ordered by the Executive Committee, or at the request of ten members.

SEC. 3. Fifteen members shall constitute a quorum.

SEC. 4. All business transacted by the Executive Committee and at the meetings of the Association shall be fully reported in the Annual Proceedings.

ARTICLE V. — AMENDMENTS

SECTION 1. Amendments to this Constitution may be introduced at any meeting of the Association, if previously approved by the Executive Committee or by not less than ten other members of the Association. A two-thirds vote of the members of the Association present and voting shall be necessary for the adoption of such amendments.

ROLL OF MEMBERS

[Life Members are indicated by SMALL CAPITALS, and Subscribers by asterisks. All others are Annual Members for 1910.]

Abbott, Arthur J.,		Manchester, N. H.,
Abbott, Mrs. A. M.,		Fryeburg, Me.
à BECKETT, THOMAS,	1541 N. 19th St.,	Philadelphia, Pa.
Adams, William S.,	164 Grace St.,	Lynchburg, Va.,
AIKEN, WALTER B.,	Station K,	Cincinnati, O.
*Aldrich, Richard,	317 W. 74th St.,	New York, N. Y.,
Allen, Robert,	123 David St.,	New Bedford, Mass.
Andrews, Mrs. Mary	Lorish,	Warsaw, N. Y.
Andros, William N.,		Taunton, Mass.
Archibald, F. W.,	Greenwood Ave.,	Waltham, Mass.
Armstrong, W. D.,	Shurtleff College,	Alton, Ill.
Ashton, Joseph N.,	Phillips Academy,	Andover, Mass.
*Baara, F. D.,	Masonic Temple,	Little Rock, Ark.
*Baker, Mrs. Iva Sproule,	1 N. Main St.,	Mt. Vernon, O.
Baker, Miss L. B.,	443 William St.,	East Orange, N. J.
Baldwin, Ralph L.,	81 Tremont St.,	Hartford, Conn.
Ballard, Clara E. S.,	36 Thorndike St.,	Brookline, Mass.
Baltzell, W. J.,	150 Tremont St.,	Boston, Mass.
BARTLETT, DR. M. L.,	514 Walnut St.,	Des Moines, Ia.
BEATON, ISABELLA,	7110 Kinsman Rd., S. E.,	Cleveland, O.
Bentley, William F.,	Knox Conservatory,	Galesburg, Ill.
BROGÉ, EDWARD W.,	119 W. 28th St.,	New York, N. Y.
BROGÉ, MARIE THERESA,	119 W. 28th St.,	New York, N. Y.
BERGEN, JAMES S.,	806 Ferry St.,	Lafayette, Ind.
BESTOR, VIRGINIA T.,	The Portner,	Washington, D. C.
BINDER, Mrs. ERNEST F.,		Springfield, Mo.
Bintliff, Mrs. Elizabeth B.,	Ripon College,	Ripon, Wis.,
Birchard, C. C.,	221 Columbus Ave.,	Boston, Mass.
*Black, Viola Elliot,		Nacogdoches, Tex.
*Bodfors School of Music,	822 Fifth Ave.,	Moline, Ill.
Bowman, Edward M.,	Steinway Hall,	New York, N. Y.
Bowman, Mrs. Edward M.,	1810 Ave. H,	Brooklyn, N. Y.
Brackett, Mrs. F. L.,		Sanbornville, N. H.
*Braden, Mary E.,	Walden University,	Nashville, Tenn.
Bramhall, Grace M.,	107 State St.,	Brewer, Me.
Brock, Frances I.,	1710 Chestnut St.,	Philadelphia, Pa.
Brown, Albert Edmund,	131 Walnut St.,	Somerville, Mass.

BURGESS, LOUISE,	Buford College,	Nashville, Tenn.
Burrowes, Katherine,	1047 St. Antoine St.,	Detroit, Mich.
Butcher, F. C.,	Hoosac School,	Hoosick, N. Y.
BUTLER, HENRY M.,	5534 Bartmer Ave.,	St. Louis, Mo.
BUTLER, MARY STUART,	State Normal School,	San Marcos, Tex.
Cady, Calvin B.,	Teachers College,	New York, N. Y.
*Camp, John Spencer,	1021 Asylum Ave.,	Hartford, Conn.
Campbell, Alma F.,	19 Pleasant St.,	Reading, Mass.
Campbell, William Wilson,	Westminster College,	New Wilmington, Pa.
Carter, Russell,	State Normal School,	California, Pa.
Chadwick, George W.,	New England Conservatory,	Boston, Mass.
*Chandler, Clarence,		Waupaca, Wis.
CHITTENDEN, KATE S.,	212 West 59th St.,	New York, N. Y.
CHURCH, LILY REGINA,	417 4th St.,	Parkersburg, W. Va.
*Clark, Benjamin P.,	538 Maple St.,	Richmond Hill, N. Y.
*Clark, Christian B.,	1129 Garden St.,	Hoboken, N. J.
Clippinger, D. A.,	243 Wabash Ave.	Chicago, Ill.
*Cole, Lucy K.,	7th and Madison Aves.,	Seattle, Wash.
Cole, Rossetter G.,	Fine Arts Bldg.,	Chicago, Ill.
Cole, Samuel W.,	56 Thorndike St.,	Brookline, Mass.
Connor, Amy L.,	114 Prichard St.,	Fitchburg, Mass.
Copp, Mrs. Evelyn F.,	31 York Terrace,	Brookline, Mass.
Corey, Newton J.,	38 Woodward Terrace,	Detroit, Mich.
Crane, Julia E.,	60 Main St.,	Potsdam, N. Y.
Currier, Florence May,	361 Main St.,	Amesbury, Mass.
Currier, Thomas P.,	214 Boylston St.,	Boston, Mass.
Daggett, Helen D.,		Walpole, Mass.
Dailey, Frances A.,	138 Engle St.,	Englewood, N. J.
Damrosch, Frank,	Institute of Musical Art,	New York, N. Y.
DANA, WILLIAM H.,		Warren, O.
Day, Inez,	6 Newbury St.,	Boston, Mass.
Dégé, Miss M. M.,	Margaret College,	Versailles, Ky.
Dickinson, Edward,	142 S. Cedar Ave.,	Oberlin, O.
Dickinson, Julia B.,	14 Berkeley St.,	Springfield, Mass.
Dickson, Mary E.,	Vincennes University,	Vincennes, Ind.
*Dotson, Mrs. Anna J.,		Mechanicsburg, O.
*Douglas, Charles W.,	127 W. 87th St.,	New York, N. Y.
Dykema, Peter W.,	33 Central Park West	New York, N. Y.
Eames, Henry P.,	University Sch. of Music,	Lincoln, Neb.
Eaton, Carrie,		Middleboro, Mass.
*Edwards, George,	Music Institute,	San Diego, Cal.
*Ellis, Effa M.,	Old Brandeis Bldg.,	Omaha, Neb.
Erb, J. Lawrence,	University of Wooster,	Wooster, O.
Faelten, Carl,	30 Huntington Ave.,	Boston, Mass.
Falkner, Mrs. C. T.,	State Normal School,	Plymouth, N. H.

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| Farley, Charles E., | 780 Broadway, | Everett, Mass. |
| Farnsworth, Charles H., | Teachers College, | New York, N. Y. |
| Farrington, Edith M., | | Brewer, Me. |
| Fletcher, Alfred M., | 14 Henshaw Ave., | Northampton, Mass. |
| FOERSTER, ADOLPH M., | Box 883, | Pittsburgh, Pa. |
| FOOTE, ARTHUR, | 6 Newbury St., | Boston, Mass. |
| Foots, Katherine, | | Dedham, Mass. |
| *Forcier, Robert W., | 37 Scott St., | Youngstown, O. |
| Foss, George H., | 299 Huguenot St., | New Rochelle, N. Y. |
| *Galloway, Charles, | 3459 Halliday Ave., | St. Louis, Mo. |
| GANTVOORT, ARNOLD J., | College of Music, | Cincinnati, O. |
| *Gay, Anna M., | 204 E. Burlington St., | Fairfield, Ia. |
| *Geesey, Jacob J., | | Dallastown, Pa. |
| Gibb, John Laing, | 15 Gardner St., | Attleboro, Mass. |
| GITTINGS, JOSEPH H., | 5535 Ellsworth Ave., | Pittsburgh, Pa. |
| GLOVER, NATHAN L., | 627 E. Mill St., | Akron, O. |
| Goepp, Philip H., | 2121 Sansom St., | Philadelphia, Pa. |
| *Goodrick, Ailsie E., | 418 E. North St., | Jacksonville, Ill. |
| Goodwin, Eva A., | 98 Gainsboro St., | Boston, Mass. |
| *Gorton, Lyle E., | School of Music, | La Crosse, Wis. |
| Gow, George Coleman, | Vassar College, | Poughkeepsie, N. Y. |
| Gray, H. W., | 21 E. 17th St., | New York, N. Y. |
| Greco, Filoteo, | 62 E. 34th St., | New York, N. Y. |
| GREENE, O. R., | 194 Main St., | Cohoes, N. Y. |
| *Grose, Mrs. Jeanette G., | The Clermont, Walnut Hills, | Cincinnati, O. |
| Gunn, Mrs. Lulu Baker, | Indiana Institute, | South Bend, Ind. |
| Gutterson, John H., | 30 Huntington Ave., | Boston, Mass. |
| Hamilton, Clarence G., | Wellesley College, | Wellesley, Mass. |
| Hamilton, Sarah H., | Smith College, | Northampton, Mass. |
| Hammond, William C., | | Holyoke, Mass. |
| *Harnish, Louise, | 232 9th St., | Parkersburg, W. Va. |
| *Harper, Harry C., | Irving College, | Mechanicsburg, Pa. |
| *Harper, William, | | Appleton, Wis. |
| *Harrison, Frank W., | Conservatory of Music, | Fredericton, N. B. |
| HASTIE, WILLIAM A., | 1621 Waverley Ave., | Cincinnati, O. |
| Hattstaedt, John J., | American Conservatory, | Chicago, Ill. |
| *Hayden, P. C., | 120 Franklin St., | Keokuk, Ia. |
| Heartz, Harry L., | 62 Stanhope St., | Boston, Mass. |
| HEATH, WILBUR F., | 304 Gilbert St., | Danville, Ill. |
| Heidel, Frederick, | Detroit Conservatory, | Detroit, Mich. |
| HEIZER, MRS. FREDERICK, | 313 13th St., | Sioux City, Ia. |
| HERITAGE, RICHARD A., | 716 York Ave., | Spokane, Wash. |
| *Heward, Grace, | State Normal School, | Trenton, N. J. |
| Horne, Grace R., | 12 Phillips St., | Watertown, Mass. |
| Hosmer, Carrie Delle, | 264 W. Main St., | Orange, Mass. |
| HOTCHKISS, MRS. CHARLES E., | 169 Columbia Heights, | Brooklyn, N. Y. |

- HOWE, JAMES HAMILTON, Empire Bldg.,
 Howell, Mrs. Caroline Woods, 518 Main St.,
 Howea, Maud M., 378 Main St.,
 HUNT, MRS. MARY WEBBER, 46 S. 9th St.,
 Huss, Henry Holden, 144 E. 150th St.,
 Ilgen, Elizabeth 689 St. John's Place,
 JAMES, ARTHUR C., 99 John St.,
 *James, Philip, 58 Irving Place,
 Johnson, Vera Amica, 292 Pleasant St.,
 Jubb, Florence, Heidelberg University,
 Keays, William W., 96 Upham St.,
 Keene, A. W.,
 Kimball, Willard, University of Nebraska,
 *Kinnear, William B.,
 *Kleine, A. C., Academy of Music,
 KROEGER, ERNEST R., Musical Art Bldg.,
 La Bossière, Léonie, Marlboro Piano School,
 Lahee, Henry C., 218 Tremont St.,
 LONDON, CHARLES W., Conservatory of Music,
 *Lang, Margaret Ruthven, 8 Brimmer St.,
 LEAVY, MARGARET E.,
 LECKNER, MAX, 709 N. Pennsylvania St.,
 LECKNER, MRS. MAX, 709 N. Pennsylvania St.,
 *Leclerc, Ernest, 35 Fletcher St.,
 LEE, FRANK A.,
 LeFevre, Cornelia B., 6 W. Cliff St.,
 *Lennox, Olive B., 154 Brunson Ave.,
 Lewis, F. Percyval,
 Lewis, Leo R., Tufts College,
 LETENDECKER, P. JOSEPH, 125 Montrose Ave.,
 *Lisser, Louis, 3899 Washington St.,
 Lombard, Mrs. Charles, 423 Highland Ave.,
 LUTETHI, HARRY W.,
 Lutkin, Peter C., Northwestern University,
 Seattle, Wash.
 Worcester, Mass.
 North Andover, Mass.
 Richmond, Ind.
 New York, N. Y.
 Brooklyn, N. Y.
 New York, N. Y.
 New York, N. Y.
 Leominster, Mass.
 Tiffin, O.
 Melrose, Mass.
 Camden, Me.
 Lincoln, Neb.,
 Minneapolis, Kan.
 Dubuque, Ia.
 St. Louis, Mo.
 Marlboro, Mass.
 Boston, Mass.
 Ardmore, Okla.
 Boston, Mass.
 Hontzdale, Pa.
 Indianapolis, Ind.
 Indianapolis, Ind.
 Central Falls, R. I.
 Cincinnati, O.
 Somerville, N. J.
 Benton Harbor, Mich.
 Winchester, Mass.
 Tufts College, Mass.
 Brooklyn, N. Y.
 San Francisco, Cal.
 West Somerville, Mass.
 Ashtabula, O.
 Evanston, Ill.
 Wellesley, Mass.
 Decatur, Ga.
 Spartanburg, S. C.
 New York, N. Y.
 Oswego, Kan.
 Columbia, Mo.
 Boston, Mass.
 Dorchester, Mass.
 Toledo, O.
 Chicago, Ill.

Mason, Henry Lowell,	188 Bay State Road,	Boston, Mass.
Mason, Mary Bacon,	73 Church St.,	Watertown, Mass.
*Mather, Judson W.,	1813 Ninth Ave.,	Spokane, Wash.
Maybee, Harper C.,	State Normal School,	Mt. Pleasant, Mich.
McCarthy, J. E.,	63 Summer St.,	Boston, Mass.
McConathy, Osbourne,	42 Carmel St.,	Chelsea, Mass.
*McCormack, Thomas J.,	High School,	La Salle, Ill.
McCUNE, AGNES,	Glendale,	Cincinnati, O.
*McFerrin, Paul L.,	Carleton College,	Farmington, Mo.
*McLaughlin, James M.,	School Committee Bldg.,	Boston, Mass.
*McMillen, Florence,	226 W. 129th St.,	New York, N. Y.
McWhood, Leonard B.,	Drew Seminary,	Madison, N. J.
Milliken, Herbert A.,	Fay Bldg.,	Bay City, Mich.
*Miranda, Max Garver,	High School,	Walkerton, Ind.
*Moog, Wilson T.,	Smith College,	Northampton, Mass.
Morse, Charles H.,	Dartmouth College,	Hanover, N. H.
Morse, Frank E.,	Steinert Hall,	Boston, Mass.
*Morse, Orwin A.,	726 E. Washington St.,	Greenville, S. C.
*Nast, Henry H.,	Tennessee College,	Murfreesboro, Tenn.
Newton, E. W.,	29 Beacon St.,	Boston, Mass.
NORTON, IDA FLETCHER,	Detroit Conservatory,	Detroit, Mich.
*Norton, William W.,	University of North Dakota,	Grand Forks, N. D.
*Nykerk, John B.,	Hope College,	Holland, Mich.
*Oetting, William H.,	Wallace Bldg.,	Pittsburgh, Pa.
Oldberg, Arne,	1024 Maple Ave.,	Evanston, Ill.
OWEN, HERMAN E.,	3361 A St.,	San Diego, Cal.
Parker, Fletcher A.,	14 W. Gilman St.,	Madison, Wis.
PARSONS, ALBERT ROSS,	Steinway Hall,	New York, N. Y.
PARSONS, MRS. FANNIE C.,	Fine Arts Bldg.,	Chicago, Ill.
*Paulus, Eugene S. J.,	High School,	Ypsilanti, Mich.
*Pearce, Ella Gilmore,	42 Purser Place,	Yonkers, N. Y.
Pedley, H. Staples,	33 Hancock St.,	Auburndale, Mass.
Peera, Jennie,	Smith College,	Northampton, Mass.
*Penfield, Smith N.,	329 W. 112th St.,	New York, N. Y.
*Penrose, Stephen B. L.,	Whitman College,	Walla Walla, Wash.
PERKINS, HENRY S.,	26 Van Buren St.,	Chicago, Ill.
Perry, Georgia F.,	120 Washington Ave.,	Chelsea, Mass.
*Phillips, Harry,	Macalester College,	St. Paul, Minn.
*Pierce, Mary Reid,	521 Wabash Ave.,	Chicago, Ill.
Pratt, Waldo S.,	86 Gillett St.,	Hartford, Conn.
Pratt, Mrs. Waldo S.,	86 Gillett St.,	Hartford, Conn.
Price, James D.,		Warehouse Pt., Conn.
Prince, Clara C.,	State Normal School,	Bridgewater, Mass.
*Prowell, Scott B.,	Conservatory of Music,	Waterloo, Ia.
*Radde, C. A.,	7401 Woodland Ave.,	Cleveland, O.
*Ralston, F. Marion,	Rockford College,	Rockford, Ill.

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| *Rath, Erich, | Hollins Institute, | Hollins, Va. |
| Reed, Frank L., | Penn. College of Music, | Meadville, Pa. |
| Reynolds, Marion S., | 34 Newbury St., | Brockton, Mass. |
| Rice, Charles I., | 6 Melville St., | Worcester, Mass. |
| *Richards, G. Darlington, | Lock Box 322, | Scarsdale, N. Y. |
| *Riemenschneider, Albert, | German Wallace College, | Berea, O. |
| Root, Frederic W., | 243 Wabash Ave. | Chicago, Ill. |
| Rübner, Cornelius, | Columbia University, | New York, N. Y. |
| Ruggles, Mrs. May S., | 33 Hancock St., | Auburndale, Mass. |
| Rulon, Elsie West, | 2115 De Lancey Place, | Philadelphia, Pa. |
| Sackett, William E., | 102 E. Broad St., | Wellsville, N. Y. |
| SACKS, NATHAN, | 619 N. King's Highway, | St. Louis, Mo., |
| St. John, Morgan Rhee, | 41 Willard St., | Hartford, Conn., |
| Salmon, Bessie M., | 221 Columbus Ave., | Boston, Mass. |
| Salter, Sumner, | Williams College, | Williamstown, Mass. |
| Schirmer, G., | 3 E. 43d St., | New York, N. Y. |
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Maine,	4	Illinois,	43	North Dakota,	1
New Hampshire,	6	Wisconsin,	9	Nebraska,	5
Massachusetts,	91	Minnesota,	3	Kansas,	5
Rhode Island,	5	Iowa,	7	Oklahoma,	1
Connecticut,	11	Missouri,	13	Colorado,	1
<i>New England,</i>	<i>117</i>	<i>Central States,</i>	<i>134</i>	Washington,	6
				California,	9
New York,	73	Virginia,	2	<i>Western States,</i>	<i>28</i>
New Jersey,	12	West Virginia,	2		
Pennsylvania,	19	South Carolina,	3	Canada,	4
Dist. of Columbia,	5	Georgia,	1	England,	1
<i>Middle States,</i>	<i>109</i>	Kentucky,	4		
		Tennessee,	3	<i>Foreign,</i>	<i>5</i>
Ohio,	35	Arkansas,	1		
Indiana,	10	Texas,	2		
Michigan,	24	<i>Southern States,</i>	<i>18</i>		

[This summary includes some partial members whose names and addresses are unknown, since their subscriptions were received through booksellers.]

Record of the M. T. N. A.

PLACES OF THE ANNUAL MEETINGS AND NAMES OF THE PRESIDENTS

I.	1876	Delaware, O.	Eben Tourjée
II.	1878	Chautauqua, N. Y.	James A. Butterfield
III.	1879	Cincinnati, O.	Rudolf de Roode
IV.	1880	Buffalo, N. Y.	Fenelon B. Rice
V.	1881	Albany, N. Y.	Fenelon B. Rice
VI.	1882	Chicago, Ill.	Arthur Mees
VII.	1883	Providence, R. I.	Edward M. Bowman
VIII.	1884	Cleveland, O.	Edward M. Bowman
IX.	1885	New York City.	Smith N. Penfield
X.	1886	Boston, Mass.	Albert A. Stanley
XI.	1887	Indianapolis, Ind.	Calixa Lavallée
XII.	1888	Chicago, Ill.	Max Leckner
XIII.	1889	Philadelphia, Pa.	William F. Heath
XIV.	1890	Detroit, Mich.	Albert Ross Parsons
XV.	1892	Cleveland, O.	Jacob H. Hahn
	1893	Chicago, Ill.	Edward M. Bowman
XVI.	1894	Saratoga, N. Y.	Edward M. Bowman
XVII.	1895	St. Louis, Mo.	N. Coe Stewart
XVIII.	1896	Denver, Colo.	Ernest R. Kroeger
XIX.	1897	New York City.	Herbert W. Greene
XX.	1898	New York City.	Herbert W. Greene
XXI.	1899	Cincinnati, O.	Arnold J. Gantvoort
XXII.	1900	Des Moines, Ia.	Arnold J. Gantvoort
XXIII.	1901	Put-in-Bay, O.	Arthur L. Manchester
XXIV.	1902	Put-in-Bay, O.	Arthur L. Manchester
XXV.	1903	Asheville, N. C.	Rossetter G. Cole
XXVI.	1904	St. Louis, Mo.	Thomas à Becket
XXVII.	1905	New York City.	Edward M. Bowman
XXVIII.	1906	Oberlin, O.	Waldo S. Pratt
XXIX.	1907	New York City.	Waldo S. Pratt
XXX.	1908	Washington, D. C.	Waldo S. Pratt
XXXI.	1909	Evanston, Ill.	Rossetter G. Cole
XXXII.	1910	Boston, Mass.	Rossetter G. Cole
XXXIII.	1911	Ann Arbor, Mich.	Peter C. Lutkin

